

# east word

THE NEWSLETTER OF THE  
WRITERS' FEDERATION OF NOVA SCOTIA

## Blooming Books 2006

After covering more than 32,000 kilometres in a week of touring four provinces, the nominees for the 2006 Atlantic Book Awards arrived in Dartmouth to attend an Awards Ceremony that filled Alderney Gate Theatre to capacity. With 24 different books shortlisted, the booktables in the theatre lobby were overflowing, as the crowd buzzed with excitement. From an initial four awards, the event now includes 10 different book prizes plus the announcement of the Mayor's Award for Excellence in Illustration.

Local author Sue Goyette and CBC Radio's Don Connolly called the audience to order, presiding with panache over an array of writers, presenters and special guests including Mayor Peter Kelly and Dartmouth MP Mike Savage. Mayor Kelly took to the stage to present the 2006 **Mayor's Award for Excellence in Book Illustration** to **Paul Nicholson**, in recognition of his photographic chronicle of the province, *Nova Scotia* (Nimbus).



DONNA MORRISSEY



JEFFREY C. DOMM



GEORGE ELLIOTT CLARKE

Tom Raddall II, patron of the prestigious **Thomas Head Raddall Atlantic Fiction Prize**, also attended the awards ceremony. Support of Atlantic writing is obviously a family value, as Tom Raddall III, for whose grandfather the prize is named, joined in the celebration this year. Mary Jane Copps presented this year's \$10,000 Raddall Prize to **Donna Morrissey** for her novel *Sylvanus Now* (Penguin Canada). This is the second time Donna has received this honour, having taken home the Raddall in 2003 for *Downhill Chance*. Also shortlisted for this prize were George Elliott Clarke for *George and Rue* (HarperCollins) and Newfoundland's Lisa Moore for *Alligator* (House of Anansi Press).

As the Raddall family presence grew at this year's award ceremony, so too did the family of prizes to be awarded. For the first time, the **Lillian Shepherd Memorial Award for Illustration** was presented at the Atlantic Book Awards ceremony. It went to **Jeffrey C. Domm** for *Atlantic Puffin: Little Brother of the North* (Nimbus). This award was established to honour the memory of Lillian Shepherd, a former buyer at The Book Room in Halifax and staunch supporter of Atlantic writing. Also shortlisted for this prize were illustrators Brenda Jones, for *Buddy The Bluenose Reindeer* (Nimbus), and Yolanda Poplawski for *A Halifax ABC* (Nimbus).

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WRITERS' FEDERATION OF NOVA SCOTIA

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NOVA SCOTIA  
Tourism, Culture and Heritage



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Donna Morrissey took to the stage for a second time on Friday to accept the 2006 **Booksellers' Choice Award**. This prize is sponsored by the Atlantic Independent Booksellers' Association and was presented by AIBA President Julianne North, who travelled from Fredericton. Also shortlisted among the booksellers' favourite Atlantic titles were Joan Baxter for *The Hermit of Gully Lake: The Life and Times of Willard Kitchener MacDonald* (Pottersfield Press) and Michael Crummey for *The Wreckage* (Doubleday Canada).

**G**eorge Elliott Clarke, author of *George and Rue* published by HarperCollins, was unable to attend the ceremony due to prior commitments at the Northrop Frye International Literary Festival in Moncton. George's aunt, Joan Mendes, accepted the **Dartmouth Book Award for Fiction** on his behalf. Also shortlisted for this award were *A Forest for Calum* by Frank Macdonald (Cape Breton University Press) and *Miss Elva* by Stephens Gerard Malone (Random House of Canada).

**Kevin Major** flew in from Ottawa and arrived just in time to accept the **Ann Connor Brimer Children's Literature Prize** (\$1,000) for *Aunt Olga's Christmas Postcards* (Groundwood Books). Sara Smith presented the award that bears her sister's name. Also shortlisted for the Brimer were Vicki Grant for *Quid Pro Quo* and Nancy Shouse for *Any Pet Will Do*, both published by Orca Book Publishers.

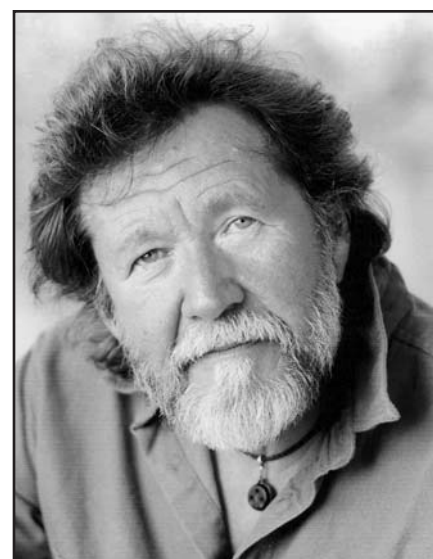
**L**orri Neilsen Glenn was appointed LHRM Poet Laureate at last year's award ceremony, and returned to Alderney Gate this year to present the **Atlantic Poetry Prize** to Anne



KEVIN MAJOR



ANN COMPTON



TOM GALLANT

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**Compton** for her Governor General Award-winning *Processional* (Fitzhenry & Whiteside). Also shortlisted were Robin McGrath for *Covenant of Salt* (Creative Book Publishing) and Harry Thurston for his novella in verse, *A Ship Portrait* (Gaspereau Press).

**Tom Gallant** received the **Margaret & John Savage First Book Award** for *A Hard Chance: Sailing Into the Heart of Love* (Pottersfield Press). This prize is funded by the John and Margaret Savage Humanities Endowment, which was established with the assistance of Dalhousie Medical School's Music in Medicine program. A fundraising concert, *Tuned in to Words*, featuring singers from the Music in Medicine program, opened this year's festival and was a rousing success. Presenting this award was Dr. Ron Stewart, founder of the Music in Medicine program, who had been instrumental in the organization of this concert. Also nominated for this award were Lesley Crewe for *Relative Happiness* (Nimbus) and Charles Crosby for *italics, mine* (Norwood Publishing).

The 29th **Evelyn Richardson Non-fiction Prize** (\$2,000), the longest running writing award in Atlantic Canada, was presented to **Linda Johns** for *Birds of a Feather: Tales of a Wild Bird Haven* (Goose Lane Editions). She shared the shortlist for this prize with Dean Jobb, author of *The Acadians: A People's Story of Exile and Triumph* (John Wiley & Sons), and Laura M. MacDonald for *Curse of the Narrows: The Halifax Explosion 1917* (HarperCollins).

**Laura M. MacDonald** flew in from New York City to attend the ceremony, where she was presented with the **Dartmouth Book Award for Non-fiction** for *Curse of the Narrows* (HarperCollins). Andrea Perry presented the award on behalf of Seamark Asset Management Ltd., sponsor of the award for the past six years. Also nominated were Dean Jobb, *The Acadians: A People's Story of Exile and Triumph* (John Wiley & Sons) and Tom Gallant, *A Hard Chance: Sailing Into The Heart of Love* (Pottersfield Press).

CBC Radio's Costas Halavrezos handed out the **Best Atlantic Published Book Award** to a jubilant crew from Newfoundland's **Breakwater Books** and to editor **Ronald Rompkey**, for *Reginald Shepherd & Helen Parson Shepherd: A Life Composed*. Administered by the Atlantic Publishers' Marketing Association, the prize is adjudicated on a book's content, presentation, quality of design and production, as well as its contribution to a broader understanding of Atlantic Canada. The winner's prize, which is sponsored by Friesens Corporation and Hignell Book Printing, presents the publisher with \$4,000 and the writer with \$1,000. The runners-up – Pottersfield Press for *A Hard Chance: Sailing Into the Heart of Love* by Tom Gallant and Nimbus Publishing for *The Sea's Voice: An Anthology of Atlantic Canadian Nature Writing*, edited by Harry Thurston – were presented with \$1,000 printing credits for each publisher and \$250 for Tom and Harry, courtesy of Hignell Book Printing.

**The Festival**, which ranges throughout the four Atlantic provinces with readings, promotions, performances and signings is made possible through the generous support of the Department of Canadian Heritage, the Canada Council for the Arts, The Nova Scotia Credit Unions, CBC-Radio One, *The Chronicle Herald*, *The Guardian*, *The Telegram*, *The Telegraph-Journal*, and *Atlantic Books Today*.

For more on the Atlantic Book Awards see page 4



LINDA JOHNS

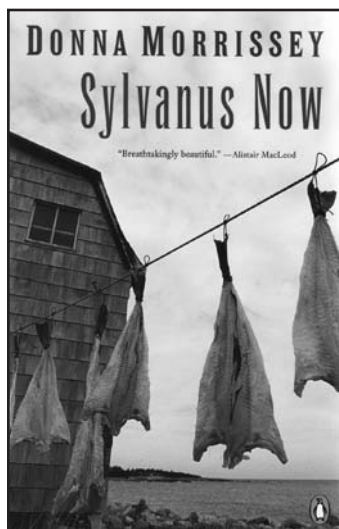


LAURA M. MACDONALD



RONALD ROMPKEY

## Thomas Head Raddall Atlantic Fiction Prize and The Atlantic Booksellers Choice Award



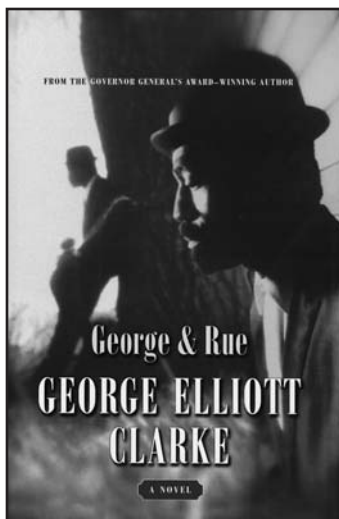
**Sylvanus Now by Donna Morrissey**

**Penguin Group, 2005, ISBN 0-14-301425-0, \$24**

The time is the 1950s, and the place is Canada's Atlantic coast at the edge of the great Newfoundland fishing banks. Sylvanus is a young fisherman whose desires are simple: he wants a suit to lure a girl – the fine-boned beauty Adelaide – and he knows exactly how much fish he has to catch to pay for it. Adelaide has other dreams. She longs to escape the sea, the fish, and the stultifying community, but her need of refuge from her own troubled family leads her to Sylvanus and life in the neighbouring outport. Set against the love story of Addie and Sylvanus is the sea, on the cusp of cataclysmic change. Against the backdrop of the collapse of the salt-fish industry, *Sylvanus Now* combines a passionate critique of government short-sightedness with a tender love story about two people who probably shouldn't have married but did.

Donna Morrissey was born in The Beaches, a small village on the northwest coast of Newfoundland. When she was 16, Morrissey struck out across Canada, working odd jobs from bartender to fish processor. She went on to earn a degree in social work at Memorial University in St. Johns. It was not until she was in her late thirties that Morrissey began writing short stories. Since then, she has published three novels with Penguin Canada (including *Kit's Law* and *Downhill Chance*) and her work has been translated into several languages. She won the 2000 Canadian Booksellers Association Libris Award, the Winifred Holtby Prize, the American Library Association's Alex Award and the Thomas Head Raddall Prize. She now lives in Halifax.

## Dartmouth Book Award Fiction



**George and Rue by George Elliott Clarke**

**HarperCollins, 2005, ISBN 0-00-648569-3, \$19.95**

It was, by all accounts, a "slug-ugly" crime. Brothers George and Rufus Hamilton, in a robbery gone wrong, drunkenly bludgeoned a taxi driver to death. It was 1949, and the siblings, part Mi'kmaq and part African, were hanged in Fredericton, New Brunswick. These facts are skeletons in George Elliott Clarke's family closet. Both repelled and intrigued by his cousins' deeds, Clarke set out to discover just what kind of forces would reduce men to crime, violence and, ultimately, murder.

George Elliott Clarke was born in the Black Loyalist community of Windsor Plains, Nova Scotia, and raised in Halifax. As a librettist, novelist, playwright, poet, screenwriter, and scholar, he has written of the Black Canadian experience in all of these genres. In 1998 he received the Portia White Prize; in 2001, his *Execution Poems* won the Governor-General's Award for Poetry; in 2004, he received the Martin Luther King Jr. Achievement Award; and in 2005, his work attracted the Pierre Elliott Trudeau Fellowship Prize. His works include *Whylah Falls* (poetry), *Beatrice Chancy* (play), *Québécois* (libretto), and *Odysseys Home: Mapping African-Canadian Literature* (essays).

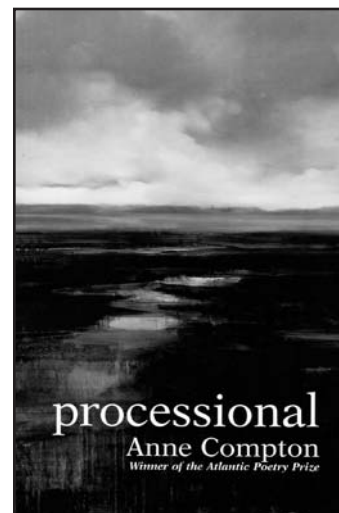
## Atlantic Poetry Prize

**Processional by Anne Compton**

**Fitzhenry & Whiteside, 2005, ISBN 1-55041-344-9, \$15**

Anne Compton's second book of poetry guides readers through a house affected by both daily life and the extraordinary, stopping only to take in the change of seasons and to prepare the outside yard for it. She writes of life and death, play and metaphysics, joy and heartbreak. As described by the Governor General's Literary Award jury, *Processional* "is both a still-life and a tableau, with moments of perfect stillness and of passionate arrival. This book skillfully marries history to the present, and pulls the everyday into light."

PEI native Anne Compton teaches at UNB Saint John, and serves on the New Brunswick Arts Board. As a writer and literary critic, she has published books and articles on 19th and early 20th century aesthetics, 17th century metaphysical poetry, as well as Canadian and Maritime literature. Her poetry has been published nationally and internationally, and her widely acclaimed first book of poems, *Opening the Island*, won the Atlantic Poetry Prize in 2003. In 2005, she was awarded the Governor General's Literary Award in Poetry for *Processional*.



## Lillian Shepherd Memorial Award for Illustration

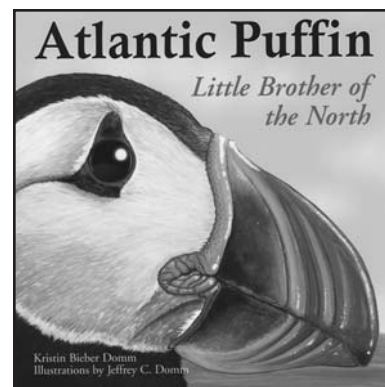
**Atlantic Puffin: Little Brother of the North by Kristin Bieber Domm**

**Illustrated by Jeffrey C. Domm**

**Nimbus Publishing, 2005, ISBN 1-55109-518-1, \$8.95**

The Atlantic Puffin is a familiar symbol of the Maritime region, earning it the nickname "Little Brother of the North." This wonderful story is told from the point of view of a puffin, drawing the reader effortlessly into the bird's natural habitat. Charming illustrations bring the world of this fascinating animal to life, as Little Brother leads the reader through Domm's vibrant underwater scenes and gorgeous skies. Beautifully rendered and carefully researched, this latest installment from the popular writing and illustrating team of Kristin and Jeff Domm is a delight for both children and adults.

Jeffrey C. Domm's love of nature is evident, not only in the 30 wildlife books he has illustrated, but also in his work as a freelance artist. He is Founding Director of the Nova Scotia Wildlife Society, and has directed documentaries for the Discovery Canada channel. Jeffrey has been teaching at NSCAD for the past decade.



## Ann Connor Brimer Children's Fiction Prize

**Aunt Olga's Christmas Postcards by Kevin Major**

**Groundwood Books, 2005, ISBN 0-88899-593-8, \$18.95**

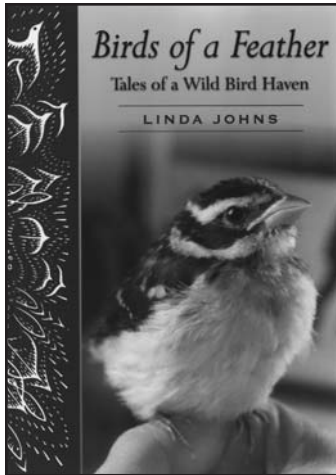
Great Aunt Olga has collected Christmas postcards all her life. She's 95, and many of the cards come from very long ago. The Yuletide season is the occasion to share her postcards and her Christmas memories with her favorite niece, Anna. Decked out in red, Great Aunt Olga is not averse to a little fun over tea, and teaches Anna how to write her very own Christmas rhymes. It's another surprise gift, however, that will make this a Christmas that Anna will always remember.

Kevin Major is an author of books for children, teenagers and adults, including *The House of Wooden Santas*, *Ann and Seamus*, and *Far from Shore*. He has won the Vicky Metcalf Award, the Mr. Christie's Award and has twice received the Canadian Library Association Book of the Year Award. He lives in St. John's.





## Evelyn Richardson Prize for Non-fiction



### **Birds of a Feather: Tales of a Wild Bird Haven**

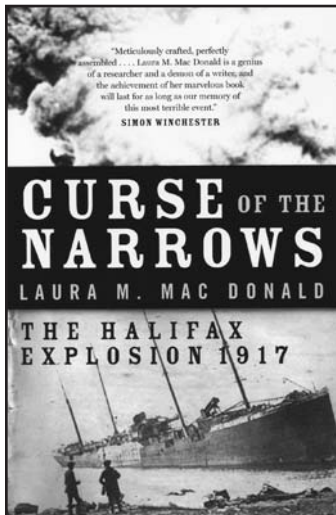
**Linda Johns**

**Goose Lane, 2005, ISBN 0-86492-430-5, \$19.95**

*Birds of a Feather* is a warm and funny account of four seasons in the life of a lover of wild creatures, a woman who offers a helping hand to nature's miracles. This series of true-life stories includes a unique cast of characters from Edna the rabbit to Blossom, the media-savvy hen. From raising a chick to its first feathers, to taking in a badly injured mother duck and her children, to learning how to write with a pigeon on one's arm, *Birds of a Feather* recounts the ups, downs, special joys and sad tragedies of caring for feathered friends day in and day out. A renowned wildlife artist, Linda has illustrated the book with more than 20 drawings.

Known locally as "The Bird Lady" for her services in rescuing and caring for birds and other wildlife, Linda Johns is a full-time artist and writer. She and her husband Mack share their woodland home with a changing gaggle of injured or disabled wild birds and a lively crew of animals. Their living room resembles an indoor forest, with two dead trees acting as perches, and a long screened porch serving as a practice flyway for convalescents. Linda Johns is the author of *Sharing a Robin's Life* (winner of the Edna Staebler Award for Creative Non-fiction), *In the Company of Birds*, and *For the Birds: Notes from a Woodland Studio*. She lives in rural Nova Scotia.

## Dartmouth Book Award Non-fiction



### **Curse of the Narrows: The Halifax Explosion 1917**

**Laura MacDonald**

**HarperCollins, 2005**

**ISBN 0-00-200787-8, \$36.95**

The story has been told before, but never like this. *Curse of the Narrows* recounts the events of the horrific Halifax Explosion in 1917, telling a tale of people in an extraordinary situation, retracing the steps of survivors through the wreckage of a city destroyed. This panoramic chronicle describes the astonishing international response, telling of the generous donations of money and medical specialists made by the city of Boston, of how the horrific injuries to Halifax's children inspired startling developments in pediatric medicine, and exploring the disaster's chilling link to the atomic bomb. Filled with archival photos, defined by meticulous research and infused with a storyteller's sensibility, *Curse of the Narrows* is a compelling and powerful book.

Laura MacDonald was born and raised in Halifax and played on the gun of the ill-fated *Mont Blanc* – a relic of the Halifax Explosion – as a child. A former television producer, CBC Radio commentator and magazine editor, she has written a novel, *Kay Darling*, and is co-author of *Open Book: Thoughts from a Big Head* (with comedian Mike Bullard). She lives in New York City.

## Margaret and John Savage First Book Award

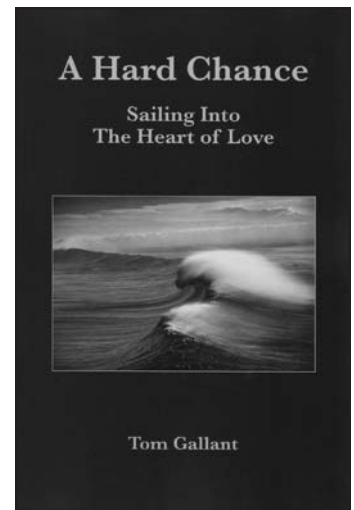
**A Hard Chance: Sailing Into the Heart of Love**

**Tom Gallant**

**Pottersfield Press, 2005 ISBN 1-895900-68-9 \$19.95**

*A Hard Chance* is the story of a man, a woman and a sail boat – the tale of lives shattered in an instant, forever changed by a car crash and catastrophic brain injury. Tom and Melissa Gallant sat in their car one summer evening in 1992. After a decade of romance and adventure, they had decided to go their separate ways. Melissa wanted to settle down and start a business, while Tom wanted to sail their schooner around the world. As they entered the intersection, their car was hit by a bus. When Tom woke up in the hospital, he learned that Melissa was in intensive care. This is the story of what happened in the months that followed. Theirs was a love facing the greatest of challenges. This is a book about redemption conferred by accepting the hardest things in life with an open heart.

Tom Gallant is a playwright, musician, scriptwriter and journalist whose poetry and prose has been included in numerous magazines and anthologies. He has logged 50,000 miles of deep water sailing in his Nova Scotian schooner. For a decade he has been a caregiver to his injured wife.



## Best Atlantic Published Book

**Reginald Shepherd & Helen Parsons Shepherd: A Life Composed**

**Edited by Ronald Rompkey**

**Breakwater Books, 2005**

**ISBN 1-55081-213-0 \$59.95**

Newfoundland's first publishing house, Breakwater Books Ltd., was founded in 1973. Its express purpose was to publish books and materials that preserved the unique culture of Newfoundland and Labrador and the Maritime provinces. To this end, Breakwater has established the Newfoundland History Series and the Newfoundland Poetry Series, as well as publishing fiction, children's books and fine art works. With a focus on the cultural heritage of Atlantic Canada, Breakwater also works with regional educators to develop curriculum resources for use in Atlantic classrooms. Since its inception it has published more than 500 titles.

In *Reginald Shepherd & Helen Parsons Shepherd: A Life Composed*, editor Ronald Rompkey celebrates the life and work of Helen and Reginald Shepherd while assessing their contribution to the visual arts in Newfoundland. Rompkey's introduction situates the Shepherds in the post-Confederation cultural milieu. It is followed by a series of essays by journalists and art critics which include a biography, interviews with former students and a discussion of their art and respective art forms of printmaking and portraiture. The text includes contributions by local authors Peter Gard, J.M. Sullivan, Lisa Moore and Anne Pratt. The second portion of the book is richly illustrated with the work of both artists.

Ronald Rompkey is a biographer, editor and reviewer, as well as being University Research Professor in the Department of English at Memorial University. Since completing his PhD at the University of London, he has lectured across Canada, as well as in the US, Britain and France. He has held positions in cultural organizations at both the provincial and national level, including the chairmanship of the Newfoundland and Labrador Arts Council. In 2004, he was made an officer of the Order of Canada. ■



## An exercise in free writing

Douglas Arthur Brown

Free writing is when you write whatever comes into your head in one session. One of the ideas behind the exercise is that it “frees” up the creative juices, giving a certain credence to the adage “the more you write the more you can write.”

Sometimes writers feel that their careers have been one long exercise in free writing. One writer startled me when she admitted that her novel, reviewed nationally as an “excellent” book, earned her more money from the Public Lending Right (PLR) fund and her cheque from Access Copyright than from royalties.

Recently I had a conversation with another writer who told me that in addition to the complimentary 10 books he got from the publisher, he had to purchase another 20 to satisfy all the family and friends who expected their “free” copy. I’ve even visited the occasional school where I’m asked if I have a copy of one of my books with me that they can “have” for their library. Not buy, have.

Arts council program officers must write letters of rejection to inform writers that there weren’t sufficient funds to support their application. I had a good chuckle during a competition when I was told that although I didn’t get funded, my project was the next on the list had money been available. “Isn’t that wonderful?” the program officer said. Well, yes, it is wonderful and reminds me of the joke about the surgeon telling the patient that she has to have her legs amputated. “But cheer up ducky, the woman in the next bed wants to buy your slippers!” As the saying goes, close only counts in horseshoes.

Marc Côté, publisher of Cormorant Books, made a disturbing observation in the January issue of *Quill & Quire*. “As few as 10 years ago, the average Canadian-authored and published novel sold about 1,400 copies. Today, that number has shrunk to fewer than 800 copies. If you consider that this current average includes the sales numbers for *The Blind Assassin*, *Anil’s Ghost*, etc., it’s kind of shocking many Canadian novels are selling

fewer than 800 copies.” So without an arts council grant to support the writing of an average book that sells 800 copies at \$24, less promotional copies (about 100) you could expect to earn a whopping \$1,680 at a royalty of 10 percent.

During the Tory leadership race in Nova Scotia, the three candidates were interviewed on Information

Morning in Cape Breton. Only one of the three candidates, Bill Black, when asked about culture, had a clear position. Now, it was early in the morning and I can only paraphrase, so I don’t want to hear any accusations about quoting out of context. “We could double the money we invest in culture in this province,” he said, “without any of the other departments noticing because we give so little in the first place.” Obviously someone did notice, because he wasn’t elected.

Writing is a hard go, we know that. Most writers have to work full time at a day job (if they can find one) and then commit to the full time job of writing (if they can find the time). And if there are two artists in the family, you’re first in line to apply for the provincial heating rebate and you buy all your groceries at Sobeys’s to earn Air Miles to cash in for food vouchers.

Not only is writing a hard go, but Canadian publishing is also a thorny trade. In the same *Quill & Quire* article, Côté goes on to say that the true price for a Canadian book, without subsidies, is \$60. But in smaller countries, like Denmark, the average Danish-authored book, with subsidies, is about \$50, allowing both the publisher and writer to make a few dollars. Danish-authored books outsell anything on the shelves from other countries, including deeply discounted American titles. But Denmark isn’t Canada, we just don’t have the same aversion to cultural appropriation as they have.

And when I went into my local video game store on behalf of my – um – nephew, he wouldn’t accept my trade-ins. “We’re closing,” he said. “You can download any new video game free on the net.” Free downloading of books can’t be far behind. ■





# Film pooh-bahs vote no confidence

Ron Foley Macdonald.

In the world of Canadian federal funding agencies for the motion picture sector, Telefilm Canada ranks as the oldest, most accessible, and best attuned to the country's cinematic needs. Spread across the country with regional offices and anchored by a substantial concentration in Quebec – where its policies seem to be working wondrously – Telefilm is the frontline agency for film makers, film festivals and Canadian cinema in general.

Things are not well at the agency, however. There's been a glacial mating dance between Telefilm and the Canadian Television Fund, which will eventually see the two merge into one. The CTF is a rival agency that puts money into small-screen projects. The Canuck film making scene has been sweating it out while waiting for two of the industry's most important sugar daddies to settle into a new groove.

Trouble is, rumours have been lingering for more than a year that there are problems on the horizon. Last fall, Telefilm considered closing its regional offices. The CTF, meanwhile, has no representation beyond Central Canada. And while those closures didn't come to pass, a series of cuts did seriously reduce the agency's personnel right across the country. Our Halifax Telefilm office was saved, but lost several positions to budget cuts.

Now the situation has slipped further into crisis with a bevy of the country's most important English-speaking writers, producers and directors denouncing Telefilm head honcho, Wayne Clarkson. In *MacLean's Magazine*, long-time movie reviewer and public film personality Brian D. Johnson came out swinging in a 3-page diatribe lambasting Clarkson's sketchy record when it comes to English-Canadian cinema.

Johnson was backed up by the likes of *Due South* writer/director/star Paul Gross, who along with Rhombus Media executive Niv Fishman, is furious at Clarkson's lack of support for his \$17 million World War One drama *Passchendaele*. Lucky for Fishman and Gross, Alberta Premier Ralph Klein has backed the project as one of his legacy items, so the massive historical war feature looks solid. Others lined up against Clarkson include uberproducer Robert Lantos and his former colleague at Alliance/Atlantis, Victor Loewy. With these kinds of enemies, Clarkson should be surprised he has any friends at all.

Clarkson came to the job with credentials that would seem impeccable. Having served as an executive at the Ontario Film Development Corporation (OFDC), The Toronto International Film Festival (TIFF), and Norman Jewison's Canadian Film Centre (CFC), the Waynester was ideally placed to whip the sputtering English-Canadian cinema scene into shape. His two-and-half-year tenure has yielded few measurable results, and the slow-moving CTF-Telefilm squabble seems to be eating up all of his attention and energy.

The situation reached a boiling point this week when Martin Knelman, ranking arts reporter for the *Toronto Star*, weighed in on the story, collecting all these damning facts and delivering a firm kick at Telefilm's shins for its non-existent public relations skills. Knelman actually gave the agency an F for failure to communicate policy, adding to Clarkson's woes.

If a revolution is brewing, the ramifications may not have much impact down here in the East. While we seem to hold our own, this punch-up has the distinct aroma of the perennially disappointed Toronto establishment lingering about it. Since Montreal used to dominate all things Telefilm, all the way back to the agency's establishment in 1984, Clarkson's regime was supposed to tilt the balance back to the Big Smoke.

Well, it looks like he hasn't really delivered, and the natives are indeed restless. With the powers-that-be already sharpening their knives, Clarkson's tenure might be briefer than anyone expected. In fact, it might just about be over already. With a new federal government super-sensitive to the needs of Quebec and still smarting about being shut out of Toronto, a tilt back to Montreal might just be in the cards.

Paul Gross, however, will undoubtedly get his money to make *Passchendaele* in Alberta, all \$17 million and counting. And here in the East, hopefully we'll ride out this tempest in a cappuccino cup. The departure of Clarkson's shaky regime likely won't illicit any tears. Telefilm has been on cruise control down here for at least a decade. The real heavy lifting in developing the scene has been done by the provincial agency – the Nova Scotia Film Development Corporation (NSFDC) – especially when it comes to enhancing the Film Tax

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# Travels with Foreign Affairs

There are new faces at the International Cultural Relations Division of Foreign Affairs Canada. It's refreshing that one of their first actions was to hit the road to visit centres across the country.

In early March, newly appointed Director Carolyn J. Strauss was in Halifax to get to know and to speak with members of the cultural community here. The visits were occasioned by new staff who want to be more proactive and responsive to the people they serve, as well as by an awareness that there's a rumble in the arts community that Foreign Affairs seems to have abandoned cultural interests.

The Division's annual budget is \$4.7 million. In 2004-05 50% of the 700 applications received were funded. The program only funds international travel plus crating and shipping (for sets in theatre, musical instruments for orchestras and bands etc.). Although criteria is somewhat discipline-specific, they don't fund art for art's sake but rather to support our foreign policy priorities. Countries currently identified in addition to our largest trading partners (US, Mexico) are the G8 countries plus BRIC (Brazil, Russia, India, China).

Foreign Affairs also takes into consideration the stature of the artist applying and whether this particular appearance is important to that artist's future on the international stage. No peer juries are convened, although the Division is currently exploring the value of creating an Advisory Group. Presently, the officers are working pretty much unilaterally, gathering information from experts within the field to make the Division's assessments.

The funds are not a contribution but an outright grant which is signed off within the Division. Although the application process is awkward and cumbersome (they know and are working on it), reporting is a piece of cake.

The Division only funds professional, export-ready artists. Application is made online at their PROMART website ([www.promart2000.com](http://www.promart2000.com)). They're aware that the website is not user friendly, have invested major resources trying to fix the problems and have hired three staffers dedicated to assisting with the application process. Just ask. General information on their programs can be found on the Arts & Cultural Industries page ([www.dfait-maeci.gc.ca/arts/menu-en.asp](http://www.dfait-maeci.gc.ca/arts/menu-en.asp)) of the Foreign Affairs website.

Carolyn Strauss highlighted the usefulness of Canada's Cultural Attachés to writers and artists who are planning to make international appearances. These individuals have wide understanding of their own missions and it's a wise idea for artists to talk to them directly as they're the experts on the ground. If you can't identify to whom you should be speaking, call the Officer assigned to your discipline and ask her/him to connect you to the appropriate "geographics" (country or mission desk). Officers: Literature – Peter Stephens; Film & TV – Natalija Marjanove. ■

## ScreenScene — continued from page 9

Credit and organizing trade missions. And with the industry in Nova Scotia comfortably at capacity over the last four years, things are indeed going smoothly.

With the NSFDC continuing in its leadership role, the motion picture scene looks relatively safe for another year.

Wayne Clarkson, on the other hand, might just want to polish up his résumé for another executive position somewhere else in the motion picture business, where he can work his evaporating magic. ■

### **Writers' Getaway**

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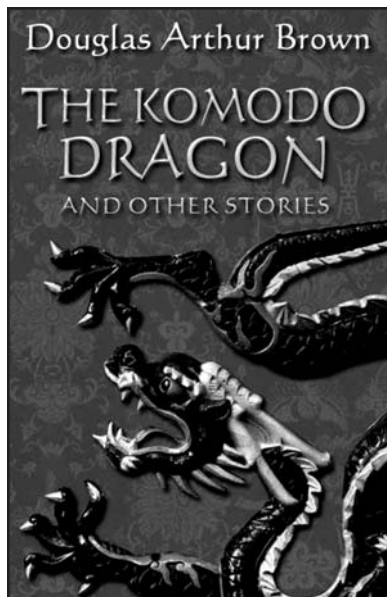


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## imPRESSed — the newest titles by WFNS members



### Komodo Dragon and Other Stories

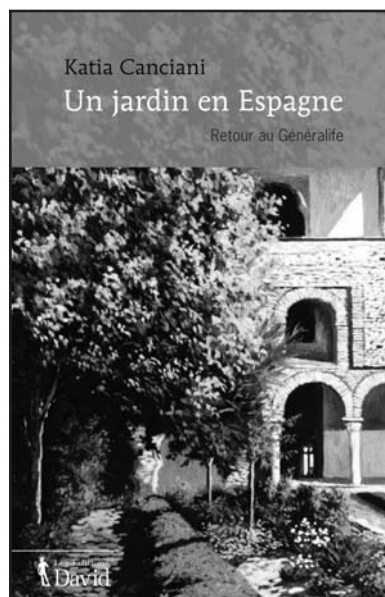
Douglas Arthur Brown

University of Cape Breton Press, 2006,  
\$19.95

ISBN: 1-897009-10-05

*Komodo Dragon* is a collection of eight short stories, several of which have been previously published in such periodicals as *Matrix*, *Pottersfield Portfolio*, *Blood and Aphorisms*.

A novelist, playwright, and children's book writer, Douglas Arthur Brown's work has also appeared in short fiction anthologies in Canada and Europe. Douglas is currently serving as President of the WFNS Board of Directors. He lived in Toronto and Copenhagen for many years and now lives in his native Cape Breton.



### Un jardin en Espagne: Retour au Généralife

Katia Canciani

Les Éditions David, 2006, \$18

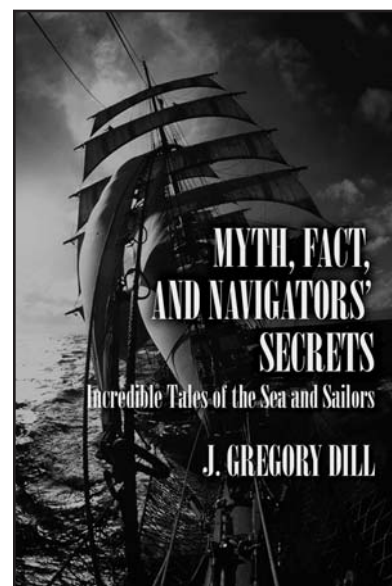
ISBN-10 : 2-89597-054-8

ISBN-13 : 978-2-89597-054-5

La chronique d'un jardin, le journal d'une femme, l'histoire de leur rencontre. Deux voix. Une seule promenade, à travers les siècles, dans un des plus beaux jardins du monde: le Généralife de Grenade, en Espagne.

Au mitan de sa vie, Maria parcourt les allées d'une des grandes merveilles du monde, le Généralife, à la rencontre d'elle-même. Un peu à la façon des madeleines de Proust, cette promenade fera jaillir du passé les souvenirs de cette artiste, passionnée par l'art, auquel elle aura préféré l'amour de son mari et celui pour sa famille.

Enfant, Katia découvre Saint-Exupéry par une lecture du *Petit Prince*, en salle de classe, où elle est désignée narratrice, même si elle aurait préféré être la fleur ou la porteuse du fameux foulard. Adolescente, elle suit les traces de son auteur fétiche et elle devient, à vingt ans, pilote professionnelle, une carrière qu'elle met de côté afin de se consacrer à ses trois filles. Ayant toujours aimé les plumes, elle se décide, aujourd'hui, à tremper celle qui lui reste dans un encier. *Un jardin en Espagne: Retour au Généralife* est son premier roman.



### Myth, Fact, and Navigators' Secrets

J. Gregory Dill

The Lyon's Press, 2006, \$21.95

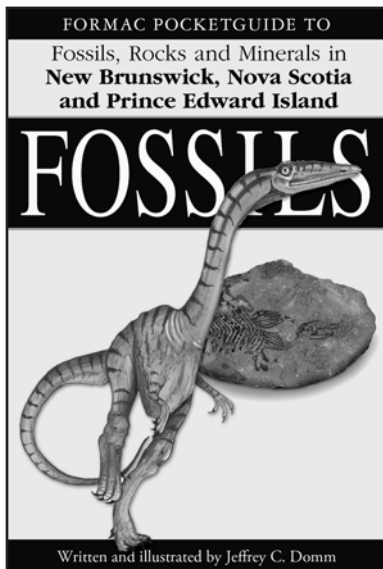
ISBN 1-59228-879-0

When the sea's gone dead calm and the sails shudder listlessly, it's time to collect your rum ration, find a dry berth, and get snug with *Myth, Fact, and Navigators' Secrets* – an intriguing and witty compilation of salty tales from the world of nautical history. It includes sea stories of the tragic and comic, the quirky and curious, the ironic and the blatantly absurd.

For example, there's the tale King Gustavus Adolphus of Sweden, whose order to build the greatest warship the world had ever seen is a variation on the fairy tale, "The Emperor's New Clothes" and a brief history of the bosun's pipe, that shrill instrument used to deliver instructions to the ship's crew over the din of battle, complete with lessons on how to properly play it.

A former underwater weapons tech and sailing junkie, J. Gregory Dill has been writing about marine history for over a decade. He has written regular history columns for the popular sailing magazines *Ocean Navigator* (U.S.A.) and *Cruising Helmsman* (Sydney, Australia). Greg lives with his wife, Donna, in Dartmouth, Nova Scotia.





### Formac Pocketguide to Fossils

Written and illustrated by Jeffrey C. Domm

Formac Publishing, 2006, \$9.95

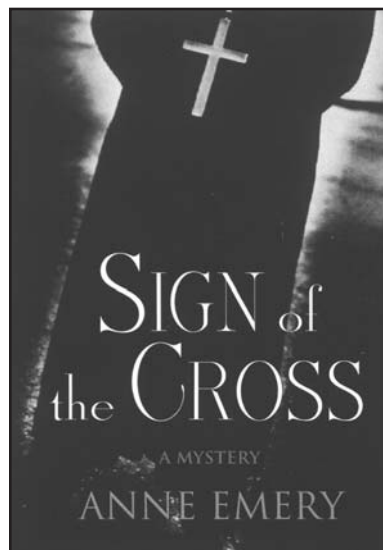
ISBN 10: 0-88780-696-1

ISBN 13: 978-0-88780-696-4

This full-colour, illustrated guide is an easy-to-use introduction to the fossils, rocks and minerals found in Canada's Maritime provinces. Joggins, Nova Scotia, is home to the world's oldest fossilized reptile (*Hylonomus lyelli*). Due to a complicated geological history, many other areas in the Maritimes are also rich in fossilized plants, insects and animals.

This fully illustrated guide shows what is available in the region and how to identify individual specimens. It explains what you can and cannot do when you find a fossil or artifact. The guide also points to areas where important discoveries have been made, and explains why these special places are protected.

Jeff Domm has had a lifelong interest in nature and wildlife. Over the past two decades he has illustrated more than 20 wildlife books. Jeff also wrote and illustrated *The Lorimer Pocketguide to Ontario Birds* (2006). He lives in the village of Cow Bay, Nova Scotia.



### Sign of the Cross

Anne Emery

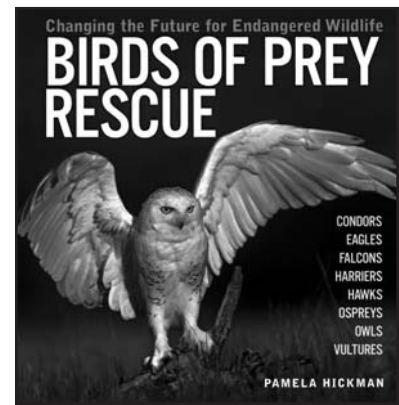
ECW Press, May 2006, \$28.95

ISBN 10: 1-55022-718-1

ISBN 13: 978-1-55022-718-5

"Be careful what you wish for," his mother used to say. Yet how many times, in his 20 years defending the underclass, has Monty Collins wished for a client who is intelligent, articulate, and tattoo-free? Now he has one, but it's not long before his mother's warning comes back to haunt him. Father Brennan Burke was born in Ireland, raised in New York, educated in Rome – he's equally fluent in Latin and the language of the street. And he is the prime suspect in the killing of a young girl whose body was found carved with a religious sign, a sign that points straight to the priest.

Anne Emery is a graduate of Dalhousie Law School. She has worked as a lawyer, legal affairs reporter, and researcher. She lives in Halifax with her husband and daughter.



### Birds of Prey Rescue

Pamela Hickman

Firefly Books, 2006, \$9.95

ISBN 1554071445

Birds of prey are powerful predators. Especially well-equipped to hunt, their eyes are up to 10-times as powerful as human eyes and many have ultra-sensitive hearing. But even with their powerful senses, many are endangered or threatened. In *Birds of Prey Rescue*, you'll meet people from around the world who are fighting to ensure a future for these magnificent birds.

Pamela Hickman, a biologist, is the author of more than 30 books about nature and wildlife, including *Turtle Rescue*. She worked for many years as an education coordinator for the Federation of Ontario Naturalists. Pamela lives in Canning, NS.



### Au Gré du vent...

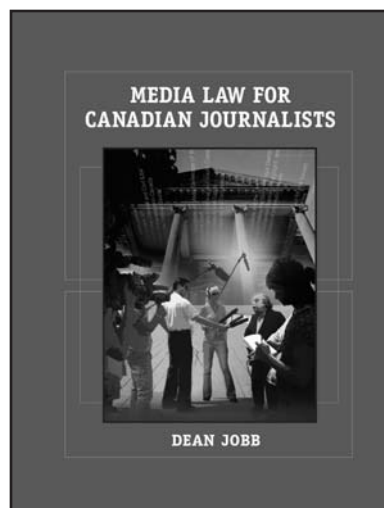
Martine Jacquot

Editions du Grand Pré, 2006, \$30.00

ISBN 0-921915-28-4

Poète, romancière, nouvelliste et essayiste, Martine L. Jacquot signe ici un roman complexe sur une époque d'éveil cruciale. Le Dominion devient le Canada; les Maritimes cherchent leur place au sein de l'empire britannique; l'Acadie moderne prend conscience d'elle-même; Adèle, jeune Acadienne, découvre la richesse et la complexité du monde à l'orée du 20<sup>e</sup> siècle, alors que la marine à voile s'éteint et que les femmes entrevoient un rôle plus important dans le monde moderne. Recherche documentaire méticuleuse, scintillement poétique du style, richesse des personnages, tout contribue à nous faire vivre des destins uniques à une époque fascinante.

Martine Jacquot holds a BA (La Sorbonne, Paris), 3 MA degrees (La Sorbonne, Acadia, Dalhousie), a BJ from the University of Kings College, and a PhD from Dalhousie University. She writes poetry, novels, short stories and articles, in both English and French. Martine has studied and lived in France, England, Switzerland and Canada. She currently lives in Waterville, NS.



### Media Law for Canadian Journalists

Dean Jobb

Emond Montgomery Publications, 2006,

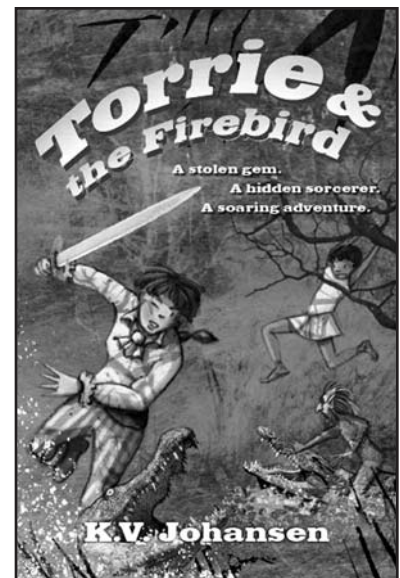
\$55

ISBN 1-55239-093-4

*Media Law* provides a unique perspective in that it is designed to make journalists more aware of their rights and the legal limits of their craft. It examines the day-to-day issues and problems faced by reporters, editors, writers, and journalists, and offers practical advice on how to overcome these problems.

Using real-life examples and discussions of both criminal and civil law cases, the text explains the rationale behind the laws that affect the media, how those laws are interpreted, and what they mean for journalists. The text provides journalists with what they need to know to get the story – without getting sued.

An assistant professor at the School of Journalism, University of King's College in Halifax, Dean Jobb is a former reporter and editor for the Halifax *Chronicle-Herald*. A three-time winner of an Atlantic Journalism Award, he has received the Canadian Bar Association's Justicia Award for legal journalism. His books include *Calculated Risk: Greed, Politics and the Westray Tragedy* (Nimbus Publishing).



### Torrie and the Firebird

K.V. Johansen

Annick Press, 2006

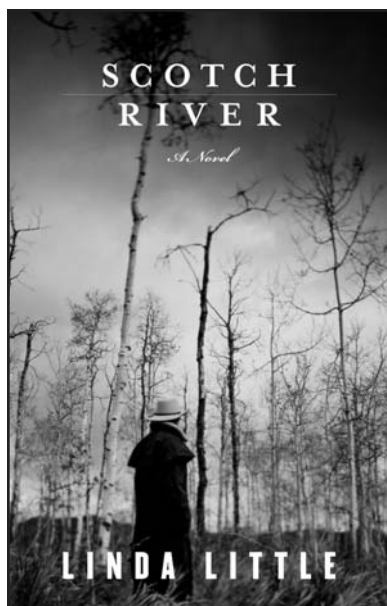
ISBN 1-55037-960-7, \$9.95 (pb)

ISBN 1-55037-961-5, \$19.95 (hc)

A stolen gem. A hidden sorcerer. A soaring adventure. Torrie's back! The irrepressible Old Thing who narrated *Torrie and the Pirate Queen* returns in another amazing adventure. With spunky young Captain Anna again at the helm, the (former) pirate ship *Shrike* sets sail for Keastipol, grandest of the city-states on the Great Southern Continent.

Our heroes have hardly set foot onshore before they encounter a boy fleeing an angry mob. Anna and Torrie rescue Kokako and embark on a dangerous quest to clear his name by finding the true thief of the Oyon, a giant gem revered by the continent.

K.V. Johansen is the author of several YA novels and picture books. She received the 2004 Frances E. Russell Award for research in children's literature from IBBY Canada. She lives in Sackville, New Brunswick.



## Scotch River

Linda Little

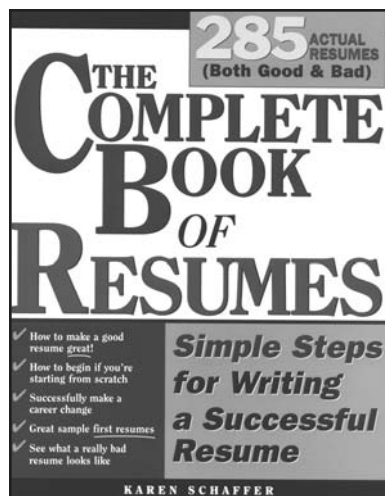
Viking Canada, 2006, \$30

ISBN: 0670065439

After his rodeo partner dies, bull rider Cass Hutt finds he has nothing left to lose and nothing and no one to hold him. Cass is led back East by the sudden arrival of a mysterious land deed – back to Scotch River, Nova Scotia, and the sketchy boyhood memories he had left there to die. Always he feels the whispered warning in his bones: “Be careful what you wish for.”

Acclaimed novelist Linda Little introduces an unforgettable cast of characters bound together by the mysteries of blood and the burdens of memory. As it unveils its secrets, *Scotch River* deftly weaves a profoundly moving, deeply insightful story of family love in all its ardour, and the heartbreaking, indelible acts performed in its name.

Linda Little grew up in the Ottawa Valley and now lives in River John, Nova Scotia. Linda’s first novel, *Strong Hollow*, was shortlisted for the *Books in Canada*/Amazon First Novel Award, the Thomas Raddall Atlantic Fiction Award and the Dartmouth Book Award for Fiction.



## The Complete Book of Résumés

Karen Schaffer

Sourcebooks, Inc., 2005, \$20.95

ISBN 1-4022-0601-1

Crafting the perfect résumé is the first step for job seekers. *The Complete Book of Résumés* is packed full of information on crafting a résumé and the kind of structure and language that will get an employer’s immediate attention, as well as abundant samples for readers to use as a guideline for success.

Karen Schaffer has been a career coach for the last 11 years. She has also written *Hire Power: The Ultimate Job Guide for Young Canadians*, a Canadian bestseller, and *The Job of Your Life: Four Groundbreaking Steps for Getting the Work You Want*. Karen holds a Masters degree in Counseling Psychology from the Adler School of Professional Psychology and an Honors BA in Cultural Studies from McGill University. She currently lives in Halifax.



## Friendships

Budge Wilson

Penguin Group Canada, 2006, \$12.99

ISBN 0-14-301766-7

*Friendships* is a subtle and moving collection of stories about surprising moments of understanding from unlikely sources. In “The Snake,” a girl faces her fears with help from a strange ally; in “Father by Mail,” a teenager writes down all the things he could never say to the parent who has left him behind; and in “Bruno,” a boy discovers a way to deal with a bully.

These perceptive and contemporary stories, by one of Canada’s best-loved and award-winning authors for young readers, show struggling boys and girls making a connection with someone who can bring them to a kind of balance. Budge Wilson lives in Halifax.



# Who's doing what

■ **Racked:** members work appearing in the magnificent miscellany 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 passionate perusal): **Syr Ruus** has been writing for adults since winning the Joyce Barkhouse Award several years ago for *Edgar* and recent stories appeared in the Diaspora Edition of the *Windsor ReView* and in *A Room of One's Own*; **Kate Watson** has just assumed the aisle seat assigned to the theatre critic for *The Coast*: bravo!; three poems from **E. Alex Pierce** are featured in the current issue of CV2; recent poems from **Martine Jacquot** grace the pages of *Ancrage* and a new short story appears in *Arcade*; don't tell anyone but that glorious greenery in **Jodi DeLong**'s spring border is probably lettuce! The secret's spilled in the latest issue of *Saltscapes* where she also takes to the sea to look at marine safety, beacons and GPS while **Kate Langan** is at the yacht races in the next bay before heading back to the garden herself to share the warmth of cold frames . . . and on the Back Porch **Harry Bruce** has gone to the birds; *The Dublin Quarterly*, *Ascent Aspirations*, *A Million Stories* and *Inspiration Line* have recently featured new work from **Richard Provencher**; with the March/April cover of *Atlantic Business* emblazoned with "Are you wasting your money?" (surely a double-edged sword for consumers about to shell out \$3.95 for Atlantic Canada's largest circulation business magazine?) we're pleased to report blue-chip value for money in articles contributed by **Faith Piccolo** and **Jerry Lockett**; the golden girl image adds a

dazzling flash to **donalee Moulton**'s lead look at the alluring ore in March's *Nova Scotia Business Journal*; **Regina Coupar** reviews Gail Crawford's compendious *Studio Ceramics in Canada* (Goose Lane) in the recent issue of *Nova Scotia Craft News*; **Michelle Summer Fike** is delighted that her article "Animal Literacy" is slated to appear in the summer issue of *LaJoie Journal*; Omni gardener **Jodi DeLong** not only writes about the importance of grassroots food production in *Rural Delivery* but interviews fellow writer and former organic farmer **Sandra Phinney** about the pitfalls of being the local organic provider; **Frank Macdonald** makes his humorous presence electrifying as he muses about defibrillators, also in *Rural Delivery*; that glossy new mag that dropped out of your weekend paper was the completely redesigned *Atlantic Books Today*. With book excerpts (your first chance to dip into **Elaine McCluskey**'s *The Watermelon Social*), a feature on **Ami McKay**, gossip from the irrepressible **Allan Lynch**, a peek into **Harry Thurston**'s office, reviews (**Lorri Nielsen Glenn** looking at poetry) and even a Book Contest, it's brim full of all the energy and events happening in the Atlantic book community.

■ The Creamery in Tatamagouche was skimming the very best with the "official" launch of *Scotch River*, **Linda Little**'s breathlessly awaited new novel. A Halifax reading hosted by Frog Hollow followed during Book Fest in April, and May 3 will have Linda front and centre as the region's most industrious writer at the Museum of Industry in Stellarton. June will find her

reading at Toronto's Harbourfront in October and it's off to the Rockies and Wordfest in Calgary.

■ Another stellar launching that just keeps bubbling is **Ami McKay** and *The Birth House* (Knopf). Officially delivered on Valentine's Day with a little help from Mitzi DeWolfe's Box of Delights bookstore and a standing room only crowd at the 160-seat Acadia Cinema in Wolfville, Ami's Mom was also present . . . electronically. Ill health nixed travel from the States, but Ami's cellphone linked Mom with the event and a group audience shout of "Hi, Mom" was a highlight. With weeks at the top of Canada's best-seller lists, Ami also became *Coast* Cover Girl before her appearance at the Halifax International Writers' Festival early in April and appeared later in the month at the Ottawa Festival. She'll be at Ross Creek Farm this summer teaching a youth writing session and in Toronto in the Fall. What a christening!

■ News of new contracts brings smiles to **George Elliott Clarke** (who will follow on from his award-winning debut novel, *George and Rue*, with another "family" story – *Motorcycle Man*. HarperCollins Canada will publish the novel loosely based on the life of George's father) and **Judith Meyrick** who found herself being contracted by Nimbus for her first novel, just as she was returning home to New Zealand. Jet lag and time zones did not prevent her from concluding the deal.

continued on page 16

■ **New books on the horizon:** **Sandra Phinney** is looking forward to the April arrival of a non-fiction children's title, *Pierre Elliott Trudeau: Prankster Who Never Flinched* (Jackfruit Press); **Peter Moreira** also has an April release with *Hemingway on the China Front* (Potomac Books of Dulles) with promotional events slated for Chicago, Toronto, Key West, and Ronda, Spain; April also saw the delivery of an exquisite batch of new books from the superlative Gaspereau Press including **Elaine McCluskey's** debut collection *The Watermelon Social*, which had Elaine reading at the Halifax International Festival and launching Atlantic Book Festival with A Gaspereau Evening in the Al Whittle Theatre in Wolfville. Elaine will also be reading at LitLive in Hamilton and The Grey Borders Reading Series in St. Catharines, Ontario; **Carol Ann Cole**, creator of Comfort Hearts, has written a new book being published this spring by Potterfield Press – *Lessons Learned Upside the Head: From Boardroom to Bedroom, Career to Cancer and Beyond. The Fine Print: A Writer's Guide to Canadian Media Law* is something on Eastword's to-buy list. Published by Edmond Montgomery Publications, it's **Dean Jobb's** fine contribution to making writers and researchers more aware of their rights and the legal limits on their craft.

■ Playwrights Atlantic Resource Centre (PARC) recently presented **Wendy Lill** with their Life Membership Award recognizing the extraordinary contribution made by Wendy's writing and work, provincially, regionally and nationally.

■ Feet are for gettin' 'round, right? Well . . . **Magi Nams'** lead feature, "Neat Feet" for April's *Ranger Rick* explores the marvel that are animal feet: getting and holding lunch, hanging on, getting a mate (you should see those blue-footed boobies swoon), and, of course, getting around. Magi loved researching this story, talking to a half-dozen scientists around the world as well as web surfing and page turning. Two of her earlier *Ranger Rick* articles, "Go, Go in the Snow" (December 2002) and "Cool Snoozers" (January 2003) are now part of the elementary school reading tests produced by the states of Washington and Alaska respectively.

■ **Jeff Domm** marries many passions in his work "a lifelong interest in nature and wildlife, a compulsion to draw, a love of sharing through words" and the results are keeping the shelves vibrant with life. Formac is releasing two new titles from Jeff this spring: *Formac Pocketguide to Fossils: Fossils, Rocks & Minerals in Nova Scotia, New Brunswick and Prince Edward Island* and *Lorimer Pocketguide to Ontario Birds*. Jeff's original full-colour illustrations accompany his clear, thoughtful prose and make for affordable must-haves for beach and woods rambles.

■ Eastern Horizons' third incarnation – Navigating Diversity in Children's Literature – is set for St. John's, October 12 through 14. Highlighting the multicultural diversity of our writers and their books, EH will be featuring **Don Aker, Janet McNaughton, Susan Tooke** as well as Martine Leavitt, Tomson Highway, Eugenie Fernandez, Susan Juby, Tololwa Mollel, among others. Kit Pearson

will be delivering the keynote address.

■ Orca has just released *Sleek and Skimming*, a collection of compelling short fiction for older teen readers. Edited by librarian Lisa Heggum, this anthology combines powerful young adult fiction and adult fiction with teen appeal, gathering stories of interest to older teen readers, an often overlooked group. **Janet McNaughton** is among the fine contributors to this new collection.

■ *The Gravesavers* by **Sheree Fitch** has been shortlisted for the \$5,000 Ruth and Sylvia Schwartz Young Adult Book Awards. She's keeping swell company with *Alice MacLeod, Realist at Last* by Susan Juby, *The Crazy Man* by Pamela Porter, *Skybreaker* by Kenneth Oppel and *Swimming in the Monsoon Sea* by Shyam Selvadurai. Sheree's book has also been nominated for the Canadian Library Association for the Children's Book of the Year 2006.

■ **Vicki Grant's** *Qui Pro Quo* is also nominated for the Canadian Library Association for the Children's Book of the Year. This is the second year in a row that Vicki has been shortlisted for this award, earning a nomination for her first novel, *The Puppet Wrangler*, as well. And speaking of *Quid Pro Quo*, it's on the 2006 New York Public Library's Books for the Teen Age list. This list, now in its seventy-seventh year, selects the best of the previous year's publishing for 12 to 18 year olds. All titles chosen have been read and reviewed by young adult librarians and recommended for inclusion.

continued on page 17

■ **Kate Watson** read about it in *Eastword*: she's now one of the three finalists in the Linden Bay Romance Novel contest, after digging through her bottom drawer and rediscovering that novel she'd written 10 years ago.

■ **Abby Whidden** and **E. Alex Pierce** were both shortlisted for *Lichen's* Writing Between the Lines short fiction competition. The winner will appear in the Spring/Summer issue which revolves around "work."

■ Though **Joanne Merriam** is no longer *the* voice on the Writers Fed phone, she's still a major player in our electronic signature. She created that trove of treasure that is Atlantic Book Festival 2006 at our website from her home in Murfreesboro, Tennessee. Made a life member of the Fed in recognition of her enormous contribution, Joanne contributes most when she writes – she sent news recently that her poem "The Rainy Season" was the first-place winner in the poetry category at the 2005 *Strange Horizons* Reader's Choice Awards. You go girl!

■ **Rose Adams** spent last year as Artist-in-Residence at the QEII Memory Disability Clinic. The residency, which was established by the hospital in 1999, provides a unique interaction of local artists with Alzheimer's patients, their physicians and caregivers. The artists contribute to the clinic's practice by observing and describing the changes taking place as patients undergo treatment and by helping clinicians to see themselves through their patients' eyes. Rose found her poetry became part of the process and worked with **Marilyn Iwama** and **Christine Lindsay**, members

of the Tuesday night writing group, to create the chapbook *Worn Loops: Poems of the Memory Clinic*.

■ **George Elliott Clarke** was in town early in March to read from *Illuminated Verses* as part of the Black Ink/Encre noire exhibiton which ran at the Halifax North End Memorial Library in February. *Illuminated Verses* (Kellom Books/Canadian Scholars' Press) is a series of jazzy poetry improvisations on the sensuous colour photos by Ricardo Scipio.

■ The Aeolian Singers honoured **Linda Johns** during their annual sold-out International Women's Day concert. Titled Celebrating Women, Celebrating Mother Earth, the concert cited painter, writer, sculptor, carver and protector of wild animals as a natural choice for an evening that celebrates the extraordinary/ordinary.

■ Firefly Books has developed a glorious full-colour series on animal rescue. **Pam Hickman** began her involvement with the series with *Turtle Rescue* and has continued with *Birds of Prey Rescue*. Easy for youngsters to read and chock-a-block with facts, the book will make you rapturous about raptors, and wondering about a tendency of "survival of the cutest" that deprives a species of its food source.

■ **Carol-Ann Boland** was delighted to welcome the perfect bound copies of her new novel for young adults, *A Branch for Cass* (Publish America).

■ **Sheree Fitch** continues to rack up travel miles. January found her in Halifax to celebrate family literacy and the extraordinary Read to Me program (steered by **Carol**

**MacDougall**) that greets every Nova Scotia newborn with a book and library card application. Sheree has to admit that time had definitely passed when she found herself signing books for a second generation of readers. On to Cheltenham School in Philadelphia to readings, workshops and an evening of parents and children and reading before she headed up to Winnipeg to be keynote speaker at Kekeenamawkayo First Nations Education conference. Her scurry between flights was buoyed by news that *The Gravesavers* is included in the Ontario Red Maple and Saskatchewan Blue Willow Children's Choice Awards. She also signed a contract for a *Big Bad Bertha* playscript for elementary students with Scholastic and has signed with UK agent Curtis Browne.

■ Mother of three girls, professional pilot **Katia Canciani** took flight from her Valley home in March for the Ottawa launch of her first novel. We wish Bon vol to *Un jardin en Espagne: Retour au Généralife*.

■ Each year the US Association for Library Service to Children (ALSC), which is under the umbrella of the American Library Association, identifies the best of the best in children's books, recordings, videos and computer software. It creates recommended lists to help readers, parents, librarians, teachers . . . those who love books . . . pick a way through the vast bazaar of materials that arrive in the marketplace each year. We congratulate **Jessica Scott Kerrin** and everyone who worked on *Martin Bridge: Ready for Takeoff* (KidsCan) for its inclusion on this stellar list.

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■ **Martine Jacquot** was fêted at the Acadian Historic Village in Pubnico as she launched her newest novel, *Au Gré du Vent*, set in the Acadian Maritimes on the eve of Confederation. Editions Humanitas recently released a collection of her essays, *Le Jardin d'herbes aromatiques*.

### New Members

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

Neseret Bemient, Halifax  
Sally Clarke-Bogardus, Newport  
Francene Cosman, Bedford  
Mary Danford, Dartmouth  
Janet Donohue, Dartmouth  
Michelle Summer Fike, Berwick  
Melody Fitzpatrick, Bedford  
Michelle Fox, Dartmouth  
Mary Goodman, Halifax  
Zsafia Koller, Halifax  
Amber Leeman, Dartmouth  
John Maclean, Dartmouth  
Philip Miner, Halifax  
Linda Mosher, Bayside  
Sherri Oliver, Deep Brook  
Bonnie Oulton, Wolfville  
Mark Palermo, Halifax  
Chrys Phillips, Melbourne, Australia  
Benjamin Kai Reimer-Watts, Halifax  
Maureen F. Reynolds, Halifax  
Thomas Roach, Antigonish  
Ian Ross, Halifax  
Marie-Louise Samson, Petit de Grat  
Jean F. Smyth, Seaforth  
Shirley Soleil, Wolfville  
Christine Sontag, Dartmouth  
Heidi Jardine Stoddart, Rothesay, NB  
Jennifer Stone, Mineville  
Shirley Trites, Halifax  
Claire Violette, Halifax  
Carol Whitcombe, Mahone Bay  
Eric Wiseman, Kentville ■

## Writers' Fed AGM – June 3

It's that time of year again, when we meet for our Annual General Meeting. There's no charge to attend. All member of the Writers' Federation of Nova Scotia who are in "good standing" – i.e. if you've paid your membership dues for the year – are welcome to attend and vote on the issues and business to be discussed. There'll be potluck refreshments and contributions to the table are most welcome. A new batch of mentored writers will also be reading. The AGM is scheduled for 12 noon on Saturday, June 3, at the Writers' Fed Office – the Old Immigration Annex Building, 1113 Marginal Road, Halifax. It's behind the Westin Nova Scotian Hotel and across from Pier 20 and Pier 21. ■

## Gaspereau makes an IMPAC

Gaspereau Press may be a small publisher in a small town, but it makes its presence felt throughout the world. One of its book – Thomas Wharton's *The Logogryph: A Bibliography of Imaginary Books* – is on the shortlist for the prestigious International IMPAC Dublin Literary Award. It's the only Canadian title on an international roster of 10 titles.

The prize is the most lucrative for a single work – 100,000 Euros or about \$140,000 – and is awarded to a novel in English or English translation. Created by the city of Dublin, Ireland, as a prize for literature with national and international interest, the award is sponsored by Dublin City and the IMPAC Corporation. The nomination process is managed by the Dublin City Libraries, with the longlist based on titles nominated by more than 100 libraries worldwide. The shortlist is selected by a rotating international jury. This year's winner will be announced on June 14.

Thomas Wharton, an author and creative writing instructor, lives in Edmonton and teaches at the University of Alberta. The only Canadian to win the prize has been Alistair MacLeod in 2001 for *No Great Mischief*. Shortlisted Canadian titles from other years are *The Blind Assassin* by Margaret Atwood (2002), *Family Matters* by Rohinton Mistry (2004) and *Elle* by Douglas Glover (2005).

*The Logogryph* is set in a small town in the mountains, where a young boy is given a suitcase filled with battered old books. So begins a lifelong pursuit of the elusive creature known as the logogryph. Describing imaginary books and alternate realities, Wharton explores the mysterious alchemy called reading, and along the way summons a cast of characters that include duelling margin scribblers, a dislodged protagonist, and an unforgettable family that becomes one man's mythology.

The other 9 books on the 2006 shortlist are: *Graceland* by Chris Abani (Netherlands, published by Farrar, Straus & Giroux); *Maps for Lost Lovers* by Nadeem Aslam (UK, published by Faber & Faber); *Havoc, In Its Third Year* by Ronan Bennett (UK, published by Bloomsbury/Simon & Schuster); *The Closed Circle* by Jonathan Coe (UK, published by Viking); *An Altered Light* by Jens Christian Grøndahl (Denmark) translated from the Danish by Anne Born, published by Harcourt; *The Swallows of Kabul* by Yasmina Khadra (France, translated from the French by John Cullen, published by Nan A. Talese/Doubleday/Heinemann); *Breaking the Tongue* by Vyvyane Loh (USA), published by W.W. Norton; *Don't Move* by Margaret Mazzantini (Italy, translated from the Italian by John Cullen, published by Chatto & Windus); and *The Master* by Colm Tóibín (Ireland, published by Picador/Scribner). ■

# ReMEMBERing Ours

## Ray Pierce

Ray Pierce was an irresistible force. As sturdy, practical and well built as a bright-red fire plug, if Ray had an idea, he was going to share it with the world, or else! Not long after Ray officially joined the Federation in 2000 he 'semi-retired' and moved with his wife Joyce to a dream house in Little Harbour on the shore just outside New Glasgow in Pictou County.

His idea of a lazy retirement was to return to a long cherished dream to write. He was accepted to the Humber College Creative Writing program where he worked on a non-fiction book about Pictou County. He won a scholarship to participate in the Community of Writers and he galvanized his writing colleagues in Pictou County. Working in concert with the inspired and accommodating staff at the New Glasgow Library, he worked to found a Writers' Group which met weekly during the fall and winter. By 2003, the group was working on the *East River Anthology* which, when it was released a year later, included 64 pieces from 22 members of the group. All the while Ray was providing a popular column, Heritage Homes, to the *Pictou Evening News*, writing arts features, internet sports columns, short stories and a wide variety of magazine articles.

A stroke in the fall of 2003 slowed this force of nature for a moment but in less than a year he'd returned to keyboard and was flooding WFNS Central with market queries and had mastered dances-with-cane with such grace that he was back at the library helping to organize a visiting writers' series. A few short months ago he was railing at the Canada Council's lack of foresight in not continuing to fund the innovative Writer-in-Residency at the Pictou Library, and starting to spearhead a movement for a Pictou County Poet Laureate.

Multiple myeloma proved his immovable object. Ray died peacefully at 6:45 a.m. on Wednesday,

February 22, 2006. His drive,chutzpah, energy and leadership live beyond him in the writers, colleagues and friends in Pictou County and throughout Nova Scotia, who will continue on the path he's shown with the inspiration he's given. ■

## Harold Horwood dies at 82

Harold Horwood died at Easter in his Annapolis Royal home where he had lived for the past 25 years. Born in St. John's in 1923, Harold was a union organizer (1946-48), a political organizer (1946-1952) and a member of the Newfoundland House of Assembly (1949-1952), joining Joey Smallwood in the campaign to join Confederation.

When he split with Smallwood, he joined the St. John's *Evening Telegram*, serving as editor from 1952 to 1958, writing a political column in which he was one of the government's sharpest critics.

Harold wrote more than two dozen books of popular science, history, biography, fiction, travel and folklore. Published internationally, he was recognized with both national and international writing awards. He was awarded the Order of Canada in 1980.

It seems fitting to note Harold's passing by recalling his closing words in *The Magic Ground* (1996): "There is indeed an irresistible upward or forward drive in the universe, an endless striving for greater complexity, beauty and order, a defiance of entropy, heat death, and black holes, or rather, not a defiance, but a triumphant use of these very agents of death to create life more miraculous and more abundant. The fool has said in his heart, 'It's all just a self-inflating quantum fluctuation that arose by accident out of nothing.' The rest of us have every reason to be awed by this most astounding of all miracles. The more we see of the universe, the more we understand it, the more miraculous it becomes." ■

# What I know about fiction and dust

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“The fact is that anybody who has survived his childhood has enough information about life to last him the rest of his days. If you can’t make something out of a little experience, you probably won’t be able to make it out of a lot. The writer’s business is to contemplate experience, not to be merged in it.” – Flannery O’Connor, *The Nature and Aim of Fiction*

One thing beginning writers hear all the time is the old adage, *write what you know*. I always disliked this as what I knew seemed trite, shallow and dull. When I would take time to think about *what I knew* I would always find my writerly mind transported back to where I was from, to rural Nova Scotia. It seemed a place full of dust and ghosts, nothing of interest. What I knew and what I knew to be true, I dismissed. What I could not see then was that I was trite, shallow and dull, not my experience.

Of course on a technical level, *write what you know* means don’t write about anything you can’t breathe life into, things you can’t render authentic. You don’t have the intimate detail and nuances that make a story believable and your reader won’t engage. This isn’t to say we can’t write about things we don’t know firsthand, or there would be no science fiction or historical fiction. But then you have to make it real, create the detail, do the research, and know the world as if you had indeed been there.

My favourite book on writing and the writing life is *Mystery and Manners: Occasional Prose* by Flannery O’Connor. When I left home at 17, I wanted to merge myself in exotic

and foreign experiences for there, I was sure, resided the meaning of life. There is much talk these days of how writers should be gobbling up “real” life experience, not spending much time in creative writing workshops. I tend to agree with O’Connor now – I had the information and experience to write fiction by the time I staggered into my twenties, I just didn’t know what I knew.

It was through writing I uncovered the insight I had been imprinted with in childhood. This *uncovering* was greatly inspired by the work and life of Flannery O’Connor. Aside from doing an MFA at Iowa Writer’s Workshop and living for a brief time in New York and Connecticut, O’Connor resided primarily with her mother in rural Georgia on the family farm, where she wrote every morning from 9 until noon and spent the rest of her time raising peacocks. At the age of 39 O’Connor died of lupus. She left behind a flock of birds and a body of acclaimed writing, writing that was almost exclusively set in the rural South, writing with a universal voice.

It was shocking for me to discover that, for all my worldly travels, there was no where more exotic and mysterious than the rural place I had come from. This isn’t to say I needed to physically return to write, but I needed to understand that to honestly attempt to write fiction I had to write what I knew to be true. O’Connor says, “Fiction is about everything human and we are made out of dust, and if you scorn getting yourself dusty then you shouldn’t try to write fiction.” We have to wade

through our dust to write – it is all we have.

It is through our personal knowledge and insight that we are able to examine and contemplate human experience in the writing of fiction. And authentic human experience transcends time and place. This is what we have to offer the reader, a story carved from our own experience and insight. And we learn much of this when we are small, when our instincts are sharp and we are full of true joy and verve. And it is in this early time when we first come to know that for all the wonder there is darkness.

My landlady told me a story of how the family dog was run down two years ago by a guy on an ATV. Her eight-year-old son saw the dog struck and he watched the four-wheeler speed away. The dog died in the arms of the eight-year-old. The boy *knew* that the driver knew that he had run the dog down on the road with the boy watching. The eight-year-old couldn’t sleep. He was tormented; he said he finally knew evil. His parents had the minister come up and talk to him.

I think about this often, from the perspective of the boy and the perspective of the driver, the driver who left dragging a piece of the child’s innocence behind him. The boy is ten now. It is summer and he rides his bike through the orchards with his new dog. The sky is a wondrous blue. He waves to me as they fly off over the dirt road. I can hear his laughter in the cloud of dust he leaves behind.

So go back and write what you knew even them, when you were small and dusty. ■



# Retreats and workshops

Peggy Amirault

The first writers' workshop I went to was in Regina many, many years ago. It was a 3-day event sponsored by the University of Saskatchewan and *Readers Digest* Magazine. When I was setting out as a freelance writer and editor I got a bank loan to buy my first computer and a very expensive top-of-the-line postscript printer. I asked for enough money to attend the workshop as I was convinced it was essential to success in the freelance business. I still have that now antiquated printer, although I never use it. But I still use the information gleaned from that first workshop. One of the most important tips was "take an editor to lunch." I thought one mid-west American writer was a genius when he revealed how he generated his assignments for the year – he compiled a portfolio containing his credits and a detailed list of stories he wanted to write that year, and offered it to 15 or 20 carefully selected publications and then took a 2-week trip to do a personal follow-up. He'd return with enough assignments to keep him busy for six months to a year.

Writers' retreats and workshops nourish a writer's soul, regardless of the genre you work or write in. And there's plenty of nourishment out there this summer.

**Writers Getaway – A Guided Journey For Fiction Writers** – at Mt. St. Vincent University in Halifax on July 7-9 invites writers to walk on the wild side with Gwen Davies and Sandra Phinney. Gwen describes it "as boot camp really, and people produce significant writing by the end of three days because it's total immersion." The

\$395 fee includes the workshop, room and meals. Contact Continuing Ed at the Mount at 1-800-665-3838 or [Continuing.Education@msvu.ca](mailto:Continuing.Education@msvu.ca). Information is on their website at [www.msvu.ca/continuing-ed/courses.asp](http://www.msvu.ca/continuing-ed/courses.asp)

The **Island Writers Association of PEI** has three full-day writing workshops scheduled and a weekend romance writing session. On June 25, it's *Getting Your Book into Print*, presented by Julie V. Watson; July 29, *Those Were the Days: Memoir Writing*, presented by Sandra Phinney; and on August 19, it's *The Writing Life: How to Build a Career*, presented by Debbie Gamble-Arsenault and Julie V. Watson. Fees for the one-day workshops are \$50. *Revved Up for Writing Romance* is a writing retreat at Shaw's Hotel & Resort, Brackley Beach, September 22-25, which combines workshops and presentations with shared readings/critiques, and writing time. For more information call (902) 569-3913, e-mail [dgamble@isn.net](mailto:dgamble@isn.net) or go to [www.gotocreativeconnections.com](http://www.gotocreativeconnections.com) and select workshops.

**The Great Blue Heron Writing Workshop** takes flight at St. Francis Xavier University in Antigonish from Tuesday, July 4 to Saturday, July 8. The flight log includes Screenwriting with Sheldon Currie, Poetry with Griffin Award winner Anne Simpson, Fiction with Sue Goyette and Carol Bruneau, and Non-fiction with Harry Thurston. Applications are due by June 2 and registration forms are online ([www.stfx.ca/workshops/gbheron](http://www.stfx.ca/workshops/gbheron)). Tuition is \$210. The total fee for tuition, accommodation and meals is \$475.

The University of New Brunswick at Fredericton will again host the region's most venerable writers workshop from July 9-16. For details of the 31st Annual **Maritime Writers' Workshop**, check their website ([http://extend.unb.ca/per\\_cult/writers](http://extend.unb.ca/per_cult/writers)). Biff Mitchell, who has an intense interest in eBook publication, will be discussing science fiction/CyberPunk. Sandra Birdsell and Charles Foran will be handling fiction, while poetry is the purview of Sue Sinclair and A.F. Moritz. Philip Lee tackles non-fiction and biography, while kids' lit is the territory of Richard Scrimger. Beth Powning will give a pre-conference workshop July 8 on "Finding the Next Novel." The tuition is \$569.25 HST included. Various room and board packages are available. Financial assistance and scholarships are available to cover the cost of tuition.

The COW will again be grazing in Tatamagouche on Nova Scotia's Northumberland Strait in July. **The Community of Writers** will feature Deborah Ellis (writing for young adults), Sue Goyette (fiction) and Brian Bartlett (poetry). Details can be found on the Tatamagouche Centre website – [www.tatacentre.ca](http://www.tatacentre.ca). Or contact Gwen Davies by e-mail at [wildiris@supercity.ns.ca](mailto:wildiris@supercity.ns.ca)

Further afield there are some interesting workshops in Ontario. Guelph, Ontario, is the site for Write! Canada – Canada's largest Christian writers conference – from June 15-17. It's for writers of all types and at all stages of writing development. Writers, editors, speakers, literary agents and

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publishers from across North America attend. Organizers say they have seen several book publishing contracts and article assignments result from the conference. Subjects include writing suspense, romance and historical novels; covering Canadian politics from a Christian perspective; writing for children and teens; getting started as a freelancer; and how to write best-sellers, titles that sell and personal stories that inspire. Full details are available on the guild's website ([www.thewordguild.com](http://www.thewordguild.com))

For those who want to revel in the centre of the Canadian universe, there's the **University of Toronto Summer Writing School**, July 10-14. Check out their website (<http://learn.utoronto.ca/>). There are five different sessions with Michael Winter heading the novel workshop; Helen Porter, personal narrative; Sonnet L'Abbé, poetry; Ken McGoogan, narrative non-fiction; and Marnie Woodrow, the short story.

Also in Toronto, **The Humber School for Writers Summer Workshop** runs from July 15-21. This summer's faculty includes David Bezmozgis, Joseph Boyden, Wayson Choy, Bruce Jay Friedman, Isabel Huggan, Alistair MacLeod, Lisa Moore, Kim Moritsugu, Francine Prose, Olive Senior, and D.M. Thomas. Details are available on Humber's website – [www.creativeandperformingarts.humber.ca](http://www.creativeandperformingarts.humber.ca)

Humber is also offering a **Writing for Young Readers Workshop**, June 25-30, for writers and illustrators. Facilitators include Richard Scrimger, Frieda Wishinsky, Tim Wynne-Jones, Shaun Bradley, Don Sedgwick.

SIFT through Ottawa with the **Summer Institute of Film & Television** from May 30 to June 4 run by the Canadian Screen Training Centre. There are workshops on screenwriting, directing, producing, acting, documentary, production crafts, and new media. Bursaries are available; [www.cstc.ca](http://www.cstc.ca) for details.

Further west is Saskatchewan and the **Sage Hill Writing Experience**. The summer experience in poetry, fiction, non-fiction and playwriting is scheduled for July 24 to August 3. But the application deadline was April 24, so you might have to settle for the **Fall Fiction Colloquium**, November 13-27, with a deadline of August 31. For details go to [www.sagehillwriting.ca](http://www.sagehillwriting.ca).

And out on Canada's left coast is the **Simon Fraser University Summer Publishing Workshops** in Vancouver. Look for details at [www.ccsp.sfu.ca/pubworks/workshops.htm](http://www.ccsp.sfu.ca/pubworks/workshops.htm) ■

## Grants to Individuals – deadline May 15 & Dec. 15

The deadline for applications to the Department of Tourism, Culture & Heritage for their Grants to Individuals program is May 15. After that the next go-round closes December 15. Professional development grants of up to \$3,000 are available that allow writers to participate in professional development opportunities such as workshops, conferences, mentoring, apprenticeships, etc. Creation grants up to \$12,000 are also available. Go to [www.gov.ns.ca/dtc](http://www.gov.ns.ca/dtc) for details. ■

## Call for Nominations for Masterwork Award

The Lieutenant Governor of Nova Scotia Arts Awards Foundation invites nominations for the 2006 Masterwork Award. This annual award, established by the Hon. Myra A. Freeman, ONS, recognizes excellence in the creation of a particular work of art or performance of art with a strong connection to Nova Scotia. The Foundation will present \$25,000 to the Award recipient.

The nomination form, information on the background of the Award, criteria and peer jury process are on the internet at: <http://lt.gov.ns.ca/lgawards/>. Nominations are invited from a wide variety of categories including: design arts, visual arts, media/recording arts, performing arts, and writing/publishing.

In announcing the call for nominations, Foundation Vice-President Ronald Bourgeois stated: "The Masterwork Award differs from other arts and cultural awards in that it recognizes a particular work or performance that was first presented publicly within the past 5 years. It acknowledges the work itself, not a body of work, nor the creator. And it must have that strong connection to Nova Scotia."

The deadline for receipt of completed nominations is June 15, 2006. The nomination form and supporting material must be mailed to:

The Lieutenant Governor of Nova Scotia  
Arts Awards Foundation  
P.O. Box 33081, Halifax, N.S., B3L 4T6.

The Foundation gratefully acknowledges Scotiabank, The Craig Foundation and the Province of Nova Scotia, for their generous support of the Masterwork Award. The winner of the 2006 Masterwork Award will be announced in the fall. ■

# 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 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.*

■ **Brain, Child:** the magazine for thinking mothers, P.O. Box 5566, Charlottesville, VA 22905 ([www.brainchildmag.com](http://www.brainchildmag.com)) "Quarterly print publication that reflects modern motherhood the way it really is. It's been called 'The New Yorker for cheeky mothers' and 'a literary time-out for moms'. Writers' guidelines on website (click on contact us). Not your typical parenting mag. "We leave the tips and professional experts to the traditional publications. What we do offer are words from women in the field: mothers (who also happen to be great writers) like Barbara Kingsolver, Jane Smiley, Alice Hoffman, and Susan Cheever. Accepts e-mail submissions. Responds in about 2 months. "We pay as much as we can, although our fees are still modest for now." Looking for: fiction, personal essays, features, items for Nutshell (their news section); debate (2 writers square off on a topic of controversy); book reviews; parody.

■ **VERBATIM: The Language Quarterly** ([www.verbatimag.com](http://www.verbatimag.com)) Looking for articles on the insider jargons of professions: best boys, dental hygienists, taxidermists, sous-chefs, prison wardens. Articles about the history of grammar "rules." Articles about bygone language theories. VERBATIM publishes original articles dealing with any aspect of language. Published for popular consumption, not designed to appeal primarily to academicians. Payment on publication, and ranges from \$25 to \$500, depending on length, wit, and other merit. Detailed writers' guidelines. Back issues can be found on their website. Prefers contact by e-mail.

■ **Alimentum: the literature of food.** P.O. Box 776, New York, NY 10163. ([www.alimentumjournal.com](http://www.alimentumjournal.com)) The only literary journal all about food. The first issue, Winter 2006, is now out. Publishes twice a year. Looking for fiction, creative non-fiction, and poetry all around the subject of food. 5-poem limit on poetry submissions. Does not consider previously published work. Responds in 1 to 3 months.

■ **A Public Space:** 323 Dean St., Brooklyn, NY 11217. ([www.apublicspace.org](http://www.apublicspace.org)) A new quarterly, independent mag of literature and culture, founded by Brigid Hughes, former Exec. Ed. of *The Paris Review*. Publishes fiction, poetry, essays. Interested

in longer fiction such as novellas and novel excerpts. Enjoys essays on issues relevant to our culture and to literature's place in it. Translations welcome. "We publish both established and emerging writers; the only criterion is the ability to amaze us." Prefers e-mail submissions.

■ **lyric poetry review:** P.O. Box 2494, Bloomington IN 47402. ([www.lyricreview.org](http://www.lyricreview.org)). "An international journal of poetry and creative exchange published twice yearly. We work hard to present newer writers along with more established figures." Read a recent issue before sending work. Unpublished work only. "We seek poetry with true singing power distinguished by musicality and lyricism. We also publish lyric essays that use poetic logic and relate a mosaic of ideas." Send 3-6 poems or 1 essay of no more than 2,500 words.

■ **The Sarnac Review:** CVH, Dept of English, SUNY Plattsburgh, 101 Broad St., Plattsburgh, NY 12901 (<http://research.plattsburgh.edu/saranacreview/>) An annual review seeking to publish a diverse array of emerging and established writers from Canada and the US. Responds in 4 to 6 months. Accepts simultaneous submissions but tell them. Accepts poetry, fiction, non-fiction, inter genre pieces and translations. Reads from Sept. to April 1, but does not read from May to August.



■ **Bat City Review:** Department of English, The University of Texas at Austin, 1 University Station B5000, Austin, TX 78712 ([www.batcityreview.com](http://www.batcityreview.com)) Reads material from May 1 through November 1. Fiction, poetry, art.

■ **River Styx:** 3547 Olive Street, Suite 107, St. Louis, MO 63103 ([www.riverstyx.org](http://www.riverstyx.org)) This 30-year-old multicultural journal publishes three issues a year. At least one is a themed issue. "Publishes works of both new and established artists significant for their originality, energy and deft of craft." Publishes poetry, short fiction, essays, interviews, drawings, and photographs. Reads material between May and November. Simultaneous submissions ok, but tell them. Responds in 3 to 5 months.

■ **Red River Review:** ([www.redriverreview.com](http://www.redriverreview.com)) an online poetry journal that publishes quarterly.

## Contests

■ **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>

■ **River Styx 2006 International Poetry Contest:** 3547 Olive Street, Suite 107, St. Louis, MO 63103. Deadline May 31. First prize \$1,000 and publication in fall issue. Send up to 3 poems, not more than 14 pages. Include name and address only on the cover letter. Entry/reading fee \$20 US (includes one year subscription). All poems will be considered for publication.

■ **Samuel French Canadian Playwrights Contest:** The play publishers and authors' representatives are again sponsoring a playwright competition open to all Canadian playwrights. Looking for full-length original stage plays that have never been published. The winning play will receive publication and representation from Samuel French. Deadline August 31. Send application and manuscript to: Andrew Shaver, Samuel French (Canada) Ltd., 100 Lombard Street, lower level, Toronto ON M5C 1M3 (416-363-3536). For applications call 416-363-8417.

## Call for entries – The Atlantic Filmmakers Cooperative One-Minute Film Scholarships For First Time Filmmakers.

The Atlantic Filmmakers Cooperative is pleased to announce the Call for Entries for the 8th Annual One Minute Film Scholarship Program (OMF). Deadline for submissions is Friday, May 26, 5 p.m.

The OMF is a great opportunity for first time filmmakers to create their own one-minute, black and white, silent film. The scholarship includes supplies and equipment rentals, workshops, story editing support, technical support and mentorship with an experienced filmmaker. The program runs from September through February and ends with a gala screening giving participants and the public a chance to see the films on the big screen.

"The OMF is perfect for anyone who has ever wanted to make a film but wasn't sure how to get started, says Erin Oakes Programs and Membership Coordinator for the Atlantic Filmmakers Cooperative, "The only prerequisite is that you are 16 or older and have never made a film before."

15 scholarships are awarded annually, with a focus on reaching underserved individuals (at least 50% of the scholarships are given to people identifying as such). Entry forms, eligibility requirements and tips on writing a one-minute film can be viewed at the AFCCOOP website – [www.afcoop.ca](http://www.afcoop.ca).

For more information contact the Programming Coordinator at AFCCOOP. Phone (902) 420-4480 or e-mail [membership@afcoop.ca](mailto:membership@afcoop.ca). ■