

# east word

THE NEWSLETTER OF THE  
WRITERS' FEDERATION OF NOVA SCOTIA

## Rural Writes write round the province – Antigonish – Bridgewater – New Glasgow – Pugwash –

Rural Writes is entering a third season. Designed by the Fed to offer equal opportunity for creative growth for our members and other writers living outside the metro Halifax area, Rural Writes is insinuating its way into every nook and cosy corner in the province. This year we're in Antigonish, Boularderie, Bridgewater, New Glasgow, and Pugwash. Douglas Arthur Brown's workshop in Boularderie is already full.

### Writing for children with Anne Louise MacDonald in Antigonish

Community Health Authority Conference Room,  
The Royal George Room 102, 95 College Street

Saturday mornings, 10 a.m. to 12 noon. March 10 to May 5 (no class April 7)

Cost: \$100 (Easy payment terms available)

This workshop will offer experiences in writing fiction for children and young adults: finding individual writer voice and themes; developing authentic characters and storylines; rereading and revising objectively; considering markets; and preparing manuscripts for submission to publishers. You may bring works-in-progress or begin new projects. There will be opportunities for sharing individual pieces for feedback with the group and/or the instructor. You will be expected to set a regular work schedule during the program with a goal of completing a short piece of fiction.

Anne Louise MacDonald is the author of three picture books for children: *The Memory Stone*, *The Dog Wizard* and *Nanny-Mac's Cat*. Last year, Kids Can Press released her first YA novel, *The Ghost Horse of Meadow Green*, to great acclaim. Anne Louise lives outside Antigonish at Hug-a-Horse Farm.



Anne Louise MacDonald

### Surviving as a Freelance Writer with Joanne Jefferson in Bridgewater

Municipal Activity Recreation Complex, Dayspring (Hwy 3 at Snyder's Shipyard)

Saturday mornings, 10 a.m. to noon, March 24 to May 19 (no class April 7)

Cost: \$125 (Easy payment terms available)

The freelance market is competitive, challenging and potentially profitable if you're well organized, resourceful, willing to work like stink and use your imagination. This is a workshop for writers who are beginning to place their writing in the marketplace and want to make it a profession. It's a volatile industry but a freelancer who knows the craft can always meet a need with



Joanne Jefferson

WRITERS' FEDERATION OF NOVA SCOTIA  
ISSN 1187 3531  
1113 MARGINAL ROAD  
HALIFAX, NOVA SCOTIA B3H 4P7  
TEL: 902-423-8116  
FAX: 902-422-0881  
talk@writers.ns.ca  
www.writers.ns.ca

EXECUTIVE DIRECTOR: Jane Buss  
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the right idea, carried through to completion as an article, at the right time. This is a hands-on workshop where you'll be thinking, writing and revising.

Joanne Jefferson has been passionately active in the Nova Scotia writing community ever since she helped create *Quod Libet*, the QEH arts and literary magazine in 1981. She was a contributing editor with the Halifax-based newspaper *Pandora*; a founding member of the Oxford Street Writers Group, and she helped establish Community of Writers in Tatamagouche. Joanne contributes a regular arts column to *The Chronicle Herald* and has sold her writing to national and regional publications, including *The Globe and Mail*, *Saltscapes*, *Atlantic Books Today*, CBC Radio and *Nova Scotia Craft News*. She also writes poetry, short fiction and personal essays, and is looking forward to the Nimbus publication of her first book.

MARC (the Municipal and Recreation Complex, 543-6168/543-6847), Dayspring, is on the shore of the LaHave River, just outside Bridgewater. From Bridgewater, drive along Highway 3 in the direction of Lunenburg. At Snyder's Shipyard, turn left onto Leary Fraser Road. MARC is on your left at civic address #33.

## Getting in and out of a Short Story with Maureen Hull in New Glasgow

Pictou-Antigonish Regional Library, 182 Dalhousie Street, New Glasgow

Thursday evenings, 7 to 9 p.m. May 3 to June 21.

Cost: \$100 (Easy payment terms available)

Getting into a short story is a bit like jumping into double-dutch skipping ropes: timing is critical. Dawdle, ramble and you'll lose your chance. The editor won't read beyond the first page and will toss your baby onto the reject pile.

This workshop, open to writers at all levels, will begin with an examination of what makes good beginnings, and how to write them. It will end with an examination of what makes good endings and how to write them. In between, participants will work on character and story development, editing and revising, and on preparing a submission to an editor. Participants will engage in creative writing exercises and undertake modest reading assignments. They will read their work to and provide feedback for one another in group discussions facilitated by the instructor. Time will be allocated for individual consultation with the instructor.



Participants are required to submit either a segment of, or a proposal for, one or two short stories they plan to work on during the course of this workshop, with the goal of having at least one story completed at the end of the workshop. Submission should be made by mid-April. In the event of bad weather (meaning it blows so hard Maureen can't get off Pictou Island), a make-up class will be added at the end of the course.

Maureen Hull is the author of a collection of short stories, *Righteous Living* (short-listed for the Danuta Gleed Award) and, most recently, a novel *The View From a Kite* (Nimbus/Vagrant). She's also published two books for children – *Wild Cameron Women* and *Rainy Days With Bear*.

## Writing for Children and Young Adults with Gary Blackwood in Pugwash

Pugwash Village Hall

Saturday mornings, 10am to noon from April 14 to June 2

Cost: \$100 (Easy payment terms available)

A nuts and bolts approach to creating fiction and nonfiction for young readers. If you have a work in progress, that's fine; if you just have a strong desire to write but don't know where to start, that's okay too. Classes will cover the whole gamut, from generating ideas to marketing your mss. Some sessions will focus on specific skills, while others will be wide-open discussions. You'll be asked to keep a journal, to read and comment on current children's and YA literature, to write (of course!), and to share your work with your fellow writers – but not to worry, the atmosphere will be friendly and constructive, not critical.



Gary Blackwood has published 30 books. His work covers the whole spectrum of kids' books, from picture books to fiction and nonfiction for young adults. Any time that's left over he devotes to writing plays for adults and young audiences. His stage adaptation of his book *The Shakespeare Stealer* has been produced in the U.S. in such venues as the Kennedy Center and Seattle Children's Theatre. His work has won numerous awards. After spending most of his life in various parts of the United States, Gary recently immigrated to Canada and now lives in a 19th century sea captain's house overlooking Tatamagouche Bay. ■

## Spring forward!

Atlantic Book Festival is on the horizon and will be happening everywhere in Atlantic Canada from May 7 through 12. The shortlists for 10 Atlantic Book Prizes will be announced on April 11, at the same time as a festival website is launched and 200,000 copies of the program start hurtling throughout Atlantic Canada.

With dates and venues still in a state of creative flux, proceedings will get underway with Tuned into Words, a concert for the Margaret and John Savage First Book Award scheduled for Alderney Landing Theatre at Alderney Gate in Dartmouth. Rumour is that Bowling for Brimer is back by popular demand with teams assembling for a guttering-good-time at Fairlane Alleys, and Book Festival week will close with Saturday workshops featuring some of our finest children's lit luminaries including Pamela Porter, Elizabeth Etue, Elizabeth MacLeod, Bill Slavin and Maxine Trottier.

In between there'll be readings, bookstore events, book giveaways and launches. The Hackmatack Children's Choice Awards and the Atlantic Book Awards ceremonies have ferried across the harbour this year and will take place at Pier 21 before a swell Evening-After event across the courtyard at WFNS. Stay tuned for details. The web site will be launched April 11, so check the Writers' Fed site ([www.writers.ns.ca](http://www.writers.ns.ca)). ■

## Broadcasting, Funding, Filmmaking Could Be Completely Different

by Ron Foley Macdonald.

For anyone who thinks the Canadian motion picture production scene is a monolithic, unchanging mass of contradictions, the fall and winter of 2006-07 might muddy the waters.

November and December found Canada's most adventurous broadcaster and former production powerhouse Alliance Atlantis cashing out in a sale to the Asper Family media empire, backed by the American financiers Goldman Sachs. It follows in the footsteps of the sale of Chum/CITY TV to CTV/BCE, an event with some lingering ramifications.

When two of Canada's most innovative and risk-taking broadcasters sell out to two of the least challenging media outlets, the result can only be a reduction in broadcast material. Indie producers are watching in dismay as BRAVO – formerly known as “Canada's New Style Arts Channel” and a commissioner of a great deal of work from the Atlantic Region – fills its schedule with reruns of American shows like *CSI* and *Law and Order*.

Alliance Atlantis has always been further ahead of the curve than most of the industry. A few years ago, they got out of production to concentrate on broadcasting with particular emphasis on specialty channels. Now their principals are cashing out – one is investing his money and time in his boutique winery – revealing that there is simply no easy money left in the system to exploit.

The next step in this drama came early in 2007 when not one but two major Canadian cable companies, Alberta's Shaw and Quebec's Videotron, announced they will pull out of the Canadian Television Fund (CTF) because they're not happy with the way it's run. The fact that the Auditor General raked the fund over – complaining, for one thing, that the 24 members of the Board of Directors seem hardly qualified to make decisions on how the \$250-million-a-year-fund is spent – certainly gave the two companies plenty of ammunition.

Despite the fact that the federal government announced a two-year commitment to the CTF (\$100 million a year for two years, with the rest of the money coming from the cable companies), it looks like the fund is in deep trouble. It adds further proof to the fact that the Alliance Atlantis guys were right: there is indeed no more easy money left in the system.

All this comes just as the Internet is ramping up its video delivery. You Tube is on everyone's radar. Right here in Halifax a group that includes one producer usually associated with the CBC has launched an Internet TV outfit called UNTV ([www.untv.ca](http://www.untv.ca)). They've produced a raft of 5-minute programs which you can access for free, like TV in the old days, all to be paid for by advertisers somewhere down the line. While the picture and sound quality of Internet TV remains at the live cell-phone level, there's no question that this is the model everyone is looking to for the next stage of broadcast media.

Why? The fact that the CRTC has abandoned any attempt to regulate the Internet makes it ripe for opportunity, while the old edifice of broadcasting and motion picture production seems to be crumbling before our very eyes. Writers, producers, directors, actors, and everybody else who ever wanted that hard-to-find break into a mystifying industry may finally have a chance. As the old industry chokes on dinosaur-like power plays, funding struggles and even 19th-century labour conflicts (as in the recent ACTRA sort-of-strike), the new reality of TV on the Internet has already arrived. Sure, nobody is making any money yet, but there's no question the World Wide Web is draining value from the old print and electronic media of newspapers, radio and cable television. Advertising dollars are already making the shift.

The stories of breakout filmmakers emerging with a 5-minute sensation on You Tube are already old hat. Several bands such as OK GO have used the Net to bypass the traditional music business through the use of ultra-low budget music videos. The film and television scene is perched on the same precipice.

It's a fascinating place to be. Aliant, for example, has just started delivering television through its high speed Internet telephone lines in the Clayton Park, Rockingham and Bedford areas of Halifax. The next step, the wireless world, is underway as we speak. So while the old jury-rigged world of Canadian motion picture production groans and shifts under countless different strains, the new world of global exposure and immediate breakouts via Internet broadcasting is here. How the rest of the scenario plays out is anybody's guess. ■



# Who's doing what

■ **Racked:** members work appearing in the exuberant extravaganza of journals, mags, e-signals . . . crossing your editor's desk and ricocheting into the Fed Reference Library (open 9:30 to 4:30 Monday through Friday for your edification and entertainment): **Shauntay Grant** is a regular contributor for *The Daily News* though when she finds time between leading the Nova Scotia Mass Choir, hosting *All the Best* on CBC-Radio Two, and trail-blazing for Spoken Word here and across the country, is a mystery; *PRISM International's* Winter 2007 issue is vibrant with 'Another Uneasy Spring', **Ann Graham Walker's** recent poem; *East-word* suggested *Stellar Showcase Journal* as a potential market, and following up the recommendation **Richard Provencher** found a market for two of his poems. *Scribbulations* and *Crow Toes Quarterly* also recently published his work; *The Malahat Review* sings with words from **Sue Goyette**, 'A Lament for Wasting Time' and 'My Darkness, My Cherry Tree'; **John Barger** riffs on 'The Junk Room' for *Grain*; **Maureen Hull** pondered the relative civility of coyote and homo sapiens in her piece for *The Globe and Mail's* Facts & Arguments page recently . . . coyotes won out; **Phil Moscovitch's** first piece of children's prose, 'Adventures with Ardo-X', a rollicking space spell-binder, appeared in *Chickadee*.

■ **On the Slip . . . launched . . . or launching:** Almost lost several years ago in the seismic slip that was the demise of General Publishing, **Norene Smiley** is amazed that her children's book *That Stripey Cat* has survived and is due for a May launch by Fitzhenry & Whiteside; popular demand has reunited the creative

pair of writer **Michelle Muldur** and illustrator Yolanda Poplawska for another Theodore Too adventure – *Theodore Too and the Shipwreck School* (Nimbus); capitalizing on a fascination with lighthouses that dates back to Evelyn Richardson's prize-winning *We Keep a Light*, **Ruth Edgett** tells the story of Pomquet Island's last lighthouse family in *A Watch in the Night*, announced for spring from Nimbus; **Susan Tooke** will be at the Natural History Museum this May in company with Sable Island champion Zoe Lucas to launch *Free as the Wind* by Jamie Bastedo, just out from Red Deer Press. Susan's soaring paintings capture the awesome magic and majesty of this windswept paradise for all of us who will never be able to travel there; panicked parents attended in droves as **Michael Ungar's** latest – *Too Safe for Their Own Good: How Risk and Responsibility Help Teens Thrive* (McClelland & Stewart) – was launched at Chapters and at Fairview Junior High; **Judith Meyrick** is returning from an extended writing retreat in Waiganui, New Zealand, for the Nimbus launch of her debut picture book, *Gracie, The Public Gardens Duck* with illustrations by **Richard Rudnicki**; it was a trip to the Sahara and the Egyptian oasis of Dalhleh that inspired **Harry Thurston's** newest collection of verse, *Broken Vessel: Thirty-five Days in the Desert* which is being released this spring by Gaspereau; Nimbus is adding *Return to the Sea* by **Heidi Jardine Stoddart** to the lovely new illustrated children's books it's launching this spring; **Linda Clarke**, who has been working in and around hospitals for almost two

decades, was the perfect choice to co-edit *In Our Hand: On Becoming a Doctor*. This new release from Pottersfield collects writing by med students and residents from across Canada and is a deeply moving exploration of all that is implied through the 'laying on of hands'; and **George Elliott Clarke** is part of Gaspereau Press's celebration of a first decade in the Annapolis Valley under the garamond g. *Trudeau: Long March, Shining Path* is an irreverent dramatic poem that was originally composed as the libretto for a new opera based on one of Canada's most controversial political figures.

■ It's always a treat to applaud when one of our owns travels so far beyond garret and midnight oil, and does so with such flair and style, while still juggling WITS visits here at home: **George Elliott Clarke's** third opera, *Trudeau: Long March/Shining Path* premieres at the Harbourfront Centre in Toronto mid April. He's also been translated into Romanian by Flavia Cosma with a release of *Poeme Incendiare* from Cogito Press; and into Chinese, with *Whylah Falls* making the sino-shift to become *Many Kinds of Love: Heavenly, Earthly and Hellish* in its Beijing incarnation. George will spend March at the International Writers and Translators Centre in Rhodes, Greece, finishing his second novel.

■ It was just before Christmas and **Elaine Ingalls Hogg** was doing a bookstore signing for *Christmas in the Maritimes*, a collection of 50 stories that she'd edited for Nimbus, when she overheard a woman say that she was sending it to a soldier in

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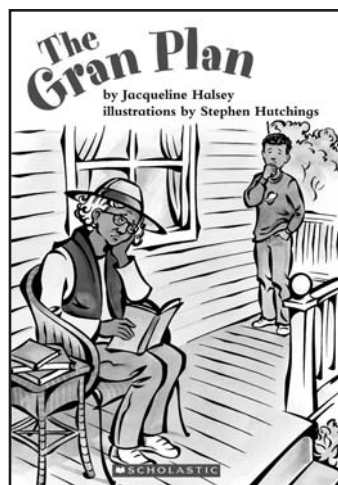
Afghanistan . . . and a good idea was born. With help from an anonymous donor, Elaine was able to finance the shipment of 140 copies for soldiers' Kandahar stockings.

■ Word on the Street Halifax, working with the national office and festivals in Ontario, British Columbia, and Alberta, has organized and hosted In Our Words, a literacy initiative to assist adults in improving reading skills and functional literacy. The workshops in Nova Scotia were led by **Linda Little, Cindy Etter-Turnbull, Deb Hale, Katia Canciani, Joanne Jefferson, Sheldon Currie, Lesley Crewe,** and **Jenni Blackmore.**

■ This May, Nimbus will release *The Vagrant Revue of New Fiction*, a collection of 15 short stories by some of the best and brightest writers from this region. Co-editors Sandra McIntyre and Mary Jo Anderson received more than 200 submissions and chose an eclectic mix of vital edgy writing that will prove a goldmine for serious readers. Among the writers included in peerless company are **Janet Parker Vaughan, Darcy Rhyno, Sarah Mian, Amy Jones, Joanne Jefferson,** and **Russell Barton.**

■ **Phil Moscovitch's** *High Steaks* documentary was aired on CBC's *Out Front* in February. Having renounced meat 20 years ago, he found himself craving bacon, sausage and beef, to the horror of his vegetarian family.

■ *What if your mom made raisin buns?*, **Catherine Safer's** debut picture book for kids, has been nominated for the 2007 Saskatchewan Young Readers' Choice Diamond Willow Awards.



■ **Jacqueline Halsey's** first novel, *Peggy's Letters*, was the Joyce Barkhouse winner of the Atlantic Writing Competition before it saw publication with Orca. But no one remembers that about three years ago, she placed third in the Competition with *The Gran Plan*. *Eastword* is delighted to announce that *The Gran Plan* has become her second published book as part of the Scholastic in-school reading program.

■ **Gary Saunders** has gone to ground, pulling in his freelance byline, to concentrate on a pressing March deadline from Breakwater Press for his outport childhood memoir.

■ It was Valentine's Day. It was the Brewery Market. It was cold outside but poets **Heather Jessup, Susan Mersereau, Warren Heiti** and **Sue Goyette**, aided and abetted by lunatic limericist **Pete Munro**, were hotting up the scene with bespoke Valentine's poems, available for a cheap and cheerful \$5 donation to L.O.V.E. (Leave Out Violence). Sales were brisk.

■ **Lesley Choyce** released his documentary, *The Skunk Whisperer*, on YouTube in three parts during

February. First released in 2002, broadcast across Canada and featured at the Maine International Film Festival, the short may now be seen online ([www.youtube.com/profile?user=LesleyChoyce](http://www.youtube.com/profile?user=LesleyChoyce)). Nimbus released a children's picture book, with illustrations by Brenda Jones, based on the documentary, last September. Lesley's first kids' book, *Skunks for Breakfast*, tells the true story of a group of skunks that took up residence under the Choyce family farm house.

■ **Sylvia Hamilton** has been burning the midnight oil this winter editing her new documentary film, *The Little Black School House*, which is about segregated schools in Canada.

■ The CBC Literary Competition draws hundreds of submissions annually. It's gratifying to find oneself among the creme de la shortlisted creme; and this year that included **Jake Mooney** with his poem "Things Intersect", **Maureen Hull** for her story "Camperdown Road", Amy Jones for "The People Who Love Her" and **Michael Ungar** for "The Taxi". Amy won! Congratulations.

■ In Nova Scotia, CBC Radio-One hosted the Literary Face-Off in Halifax at Ginger's Tavern on Barrington Street to a room filled with paparazzi keen to rub metaphors. Referred by *Information Morning* host Don Connelly, the evening featured new work from **Sue Goyette, Shauntay Grant,** Rosalynn Iulucci, Marinda Lavut and Ardath Whynacht. Accompanied by the piano stylings of Silvio Pupo and produced by the incomparable Peggy Hemsworth, it was an evening of cheerfully competitive verse with Ardath emerging victorious.

■ **Kathleen Martin** has written a number of acclaimed nature books for the very young for the Lerner Publishing Group. So she was delighted to land a contract with Lerner for a book on the harp seal for older readers. Kathleen, who directs the Canadian Sea Turtle Network, suspects that this project might lead to some interesting conversations with her seal fishermen colleagues.

■ **Donelda Kent** has launched the East Coast Literacy & Arts Network, complete with website and newsletter. To see what's happening, visit [www.eastcoastliteracyandarts.net](http://www.eastcoastliteracyandarts.net)

■ **Norene Smiley** was among the 'scholars' recently screened as part of the Centre for Art Tapes scholarship program 'graduation.' While the other scholars' video pieces average a 2.5 minute running time, the economical writer/director/producer Smiley parlayed her resources into a 16-minute urban myth starring the likes of **Stephen Kimber**, **Sue Goyette** and **Craig Dix** among others in the tunnels and on the Citadel.

■ The *Wonderful World of Murals* premiered at the Art Gallery of Nova Scotia, Yarmouth Branch in February. **Sandra Phinney** and her videographer partner in Parnell-Phinney Productions shot the short documentary that explores wall murals as an art form. The film dabbles in everything from graffiti to the history of wall art, and celebrates the work of four muralists in Nova Scotia. It was commissioned by a pharmacist in Sandra's hometown of Yarmouth who supports this genre. Sandra has some poems and a short story in a Canadian Author's Association (Atlantic

Branch) anthology *Atlantic Musings* that was also launched in February.

### New Members

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

Trevor Adams, Halifax  
Graham Bullock, Halifax  
Tara L. Taylor-Cain, Halifax  
Mark Deal, Windsor  
Benoît de Champlain, Dartmouth  
Denise Dooley, Halifax  
Ian Glasgow, Bedford  
Christina Jennifer Flemming, Halifax  
Cheryl L. Harding, Halifax  
Emily Chaldecott Hoegg, Halifax  
Elizabeth (Liz) Feltham, Bedford  
William Gilkerson, Mahone Bay  
Leah Gillis, Halifax

Arleigh Hood, Halifax  
Dave Johnson, Berwick  
Shi-Eun Kim, Halifax  
Howard MacDonald, Dartmouth  
Patsy MacKinnon, New Waterford  
Beatrice MacNeil, East Bay  
Calhoun Keating Malay, Halifax  
Sebastien Massey, Halifax  
Erin McLean, Halifax  
Charlotte Mendel, Enfield  
Dawn Morrison, Dartmouth  
Sandra Murdock, Halifax  
Greg J. Murphy, Halifax  
Robin Neustaeter, Halifax  
Jeanne Ripley, Dartmouth  
Troy Sanders, Halifax  
Mel Steward, Halifax  
Donna Troicuk, Sydney  
Heidi Turner, Toronto  
Carmel Vivier, Grove Hill, NB  
Ed Watson, Antigonish ■

## ReMEMBERing Ours

### In Memoriam – Léonie Comeau Poirier (1915 - 2007)

A grande-dame of Nova Scotia letters, Léonie Poirier died peacefully in Halifax on Sunday, February 18, after a full life as teacher, writer, mother and traveller. She grew up in Meteghan Centre and following graduation from Normal School in Truro she taught and was principal of country schools in Digby, Richmond, Guysborough, Antigonish and Halifax counties until marrying Arthur L. Poirier of D'Escousse in 1942 and settling in Halifax. After her husband's death in 1964, and with four children to raise, she returned to teaching and further education. She was a champion of the Acadian language and culture.

She started writing poetry in the sixth grade and saw publication of her early poems by the time she had turned 18. Her work was widely published in *The Halifax Herald*, *Axiom*, *Canadian Author and Bookman*, *Bluenose Magazine*, *The Vanguard* and others. An early member of the Writers' Federation, she twice placed in the Atlantic Writing Competition with her children's stories. Dramatist's Co-op published her one-act plays: *The White Night/La Nuit Blanche* and *A Night With A Stranger*. In 1985, Lancelot Press released her *My Acadian Heritage* to such reviews as "For anyone who respects bygone days and tales of the devil's visits to our shores *My Acadian Heritage* is a must." Simone Poirier-Bures followed in her mother's literary footsteps, with three acclaimed books: *That Shining Place* which won the 1995 Evelyn Richardson Award; *The Candyman*, a compelling novel set in Halifax, inspired in part from family heritage; and *Nicole*. ■



# (W)rite(r)s of Spring!

Ah Spring, the days get softer and greener, the sky seems to widen, we can hear our shoes on the sidewalk again and Literary Festivals appear like crocuses, well two big crocuses anyway.

There's the *Halifax International Writers' Festival from March 28 to April 1* with a stellar list of writers including: Dennis Bock, Alan Cumyn, **Marq de Villiers**, Peter Behrens, Heather O'Neill, Noah Richler, **Linda Little**, **Ami McKay**, **Lorri Nielsen Glenn**, Agnes Walsh, Nadia Bozak, Krista Bridge, Andy Brown, Stephen Brunt, Tanya Davis, Rebecca Eckler, David Gibbins, C.C. Humphreys, Joseph Kanon, Bruce MacDonald, Kathy Reichs, and Karolyn Smartz Frost.

The readings will take place in the Lord Nelson Hotel at the corner of Spring Garden Road and South Park Street. There will be free public workshops at the Spring Garden Memorial Public Library and master class workshops held in the CBC Radio Room at the corner of South Park and Sackville Streets. Tickets for all events are available at Frog Hollow Book Store in Park Lane Mall or online.

For reading and workshop schedules and ticket information, visit the festival's website ([www.halifaxwritersfest.com/html/2007\\_festival.html](http://www.halifaxwritersfest.com/html/2007_festival.html))

And about 273 kilometres west on the scenic Trans Canada Highway in Moncton, New Brunswick, is the *Northrop Frye Festival*, the only bilingual festival in the Atlantic region. This year's FryeFest takes place from **April 25 to 29** with its own powerhouse of visiting writers, including French authors: Jimmy Beaulieu, Marie-France Comeau, Arlette Cousture, Brigitte Harrison, Michèle Laframboise, Daniel O. LeBlanc, Georgette LeBlanc, Serge Morin, Lorette Nobécourt, Bryan Perro, Michel Rabagliati, Paul Roux, and Rino Morin-Rossignol.

This year's English authors are: **Lesley Choyce**, Robert Denham, Bernice Eisenstein, George Fetherling, Patrick Lane, Marilyn Lerch, **Elaine McCluskey**, Jean O'Grady, Laura Byrne Paquet, Harvey Pekar, David Adams Richards, Karen Solie, Jeremy Tankard, Tony Tremblay, and Emily Pohl-Weary.

Festival events include readings, panel discussions, conferences, dialogues, workshops, the student literary program and book launches. For a complete schedule and more about the festival, visit: [www.northropfrye.com](http://www.northropfrye.com)

It's the perfect season to put down your pens, drag a comb through winter and step outside for a feast of words delivered by the live voices who wrote them. See you there. ■



Budge Wilson, Sheree Fitch, Lars Gustafsson and Birgitta Fransson

## Pippi potluck honours Astrid Lindgren jurors

WFNS helped host a reception at 1113 Marginal Road to welcome a visit from two jury members for the Astrid Lindgren Award. They were visiting just after Christmas to see many aspects of the Read to Me! program directed by **Carol McDougall**.

Lars Gustafsson, a Swedish pediatrician and advocate for children's rights and Birgitta Fransson, founder of a Swedish journal of children's culture and author of *The World of Children's Books*, a collection of interviews with children's authors from around the world were treated to a feast of pot luck offerings prepared by most of Nova Scotia's children's literature community and welcomed by Budge Wilson and Sheree Fitch. Both spoke to the rapt audience about Lindgren's war experiences that informed her belief in peace and democracy and the need to speak on behalf of those who could not make their voices heard – our children.

During their visit, Lars and Birgitta visited two of the 11 hospitals that deliver Read to Me! bags to every new born in Nova Scotia and took in the Alderney Gate Library's 'Shake, Rattle and Read' baby program. They also met many of the provincial partners that support the work of Read to Me! across Nova Scotia. ■

### WRITING WORKSHOPS IN HALIFAX & TRURO WITH SANDRA PHINNEY

Putting memories to work: Memoirs and personal essays  
Truro, Saturday, March 24 (place T.B.A.) 9 a.m. – 4 p.m. \$90

Writing for pleasure and profit: How to start a freelance business  
Halifax, Saturday, March 31, WFNS office, 9 a.m. – 4 p.m. \$90

For workshop outlines or to register,  
contact Sandra at 902-648-0462 or [s.phinney@ns.sympatico.ca](mailto:s.phinney@ns.sympatico.ca)



## imPRESSed — the newest titles by WFNS members



### Wave Warrior

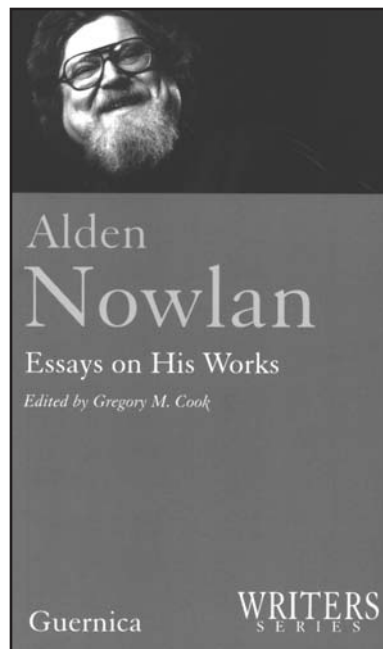
Lesley Choyce

Orca Soundings, 2007, \$9.95

ISBN 978-1-55143-647-0

Ben is determined to learn to surf. In the rough North Atlantic waters near his home, only the tough can make it on the water. His first attempt is a disaster. Then he meets Ray, a surfing veteran from California. Ray promises to teach him to surf – and to face his inner demons. As Ben becomes more comfortable on his board he learns to face his fears and prove that he has what it takes to become a Wave Warrior.

Lesley Choyce has published nearly 60 books, including two other Orca Soundings novels: *Thunderbowl* and *Refuge Cove*. He also hosts a nationally syndicated television talk show on Vision Television. His recent novel, *Cold Clear Morning*, is currently being developed as a feature length movie. Lesley lives and surfs at Lawrencetown Beach, Nova Scotia.



### Alden Nowlan:

### Essays on His Works

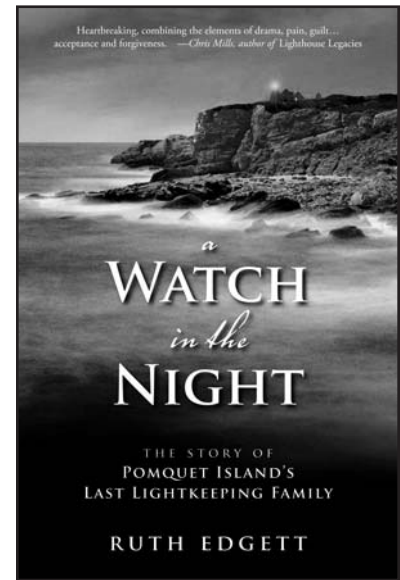
Gregory M. Cook

Guernica, 2006, \$15

ISBN 978-1-55071-254-4

Alden Nowlan, born near Windsor, Nova Scotia in 1933, was a poet, journalist, novelist and playwright who overcame the disadvantages of poverty and a mere four grades of formal education to publish more than 20 books and three plays. His writing earned him Canada's prestigious Governor General's Award for Poetry in 1968. That year he was appointed writer-in-residence at the University of New Brunswick, a position he held until his death in 1983. This book examines Nowlan's bravery in accepting the limitations of his class and his art, as well as the myopia of the critical milieu in which his work was measured.

Born in Nova Scotia, Gregory M. Cook graduated from Acadia University. Following a two-year appointment as writer-in-residence at the University of Waterloo, he wrote an intimate biography of Alden Nowlan, *One Heart, One Way – Alden Nowlan: A Writer's Life* (Pottersfield Press 2003). Greg lives in Saint John, NB.



### A Watch in the Night:

### The Story of Pomquet Island's Last Lightkeeping Family

Ruth Edgett

Nimbus, April 2007, \$19.95

ISBN 978-1-55109-611-7

George and Ruth Millar are in their twenties in April 1924, when they set out with two small children on their first rowboat voyage to Pomquet Island, in St. George's Bay, Nova Scotia. They will spend the next 36 years raising children and keeping the light on this bleak teardrop of land.

*A Watch in the Night* chronicles the family's struggle to fashion a life on a tiny, windswept island without running water, electricity, or reliable communication with the mainland. Ultimately a tale in which faith and ingenuity triumph over adversity, it illustrates what it was like for an island-bound family with a father deeply affected by the horror of World War I, where absolute obedience was assumed but where humour and warmth were always within reach.

Ruth Edgett was raised on Prince Edward Island and now lives and writes in Ancaster, Ontario.



### Combustion

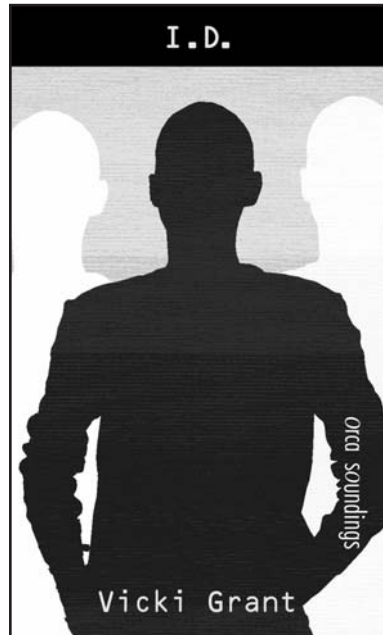
Lorri Neilsen Glenn

Brick Books, 2007, \$18.00

ISBN 978-1-894078-55-9

*Combustion* welcomes the reader into a place where the strange is made familiar and the familiar reveals its own magic. Here the combustible materials of childhood and old age are always potentially present, and the attention paid them multi-dimensional. Lorri Neilsen Glenn's poems engage their subjects with wits and senses on full alert, whether the occasion is an encounter with the full moon during a lonely drive across the prairies, a raucous community dance at the oldest dance hall in the Maritimes, or the opening of the door into "the small town inside." Reaching from nature to human nature, often drawn by the long line and the hum of loss, Lorri Neilsen Glenn explores a full range of poetic possibilities.

Lorri Neilsen Glenn was born and raised in Western Canada and moved to Nova Scotia in 1983. An ethnographer and essayist, she is the author and editor of six academic books on research and literacy. Her first book of poems, *all the perfect disguises*, appeared in 2003. She is Poet Laureate for Halifax.



### I.D.

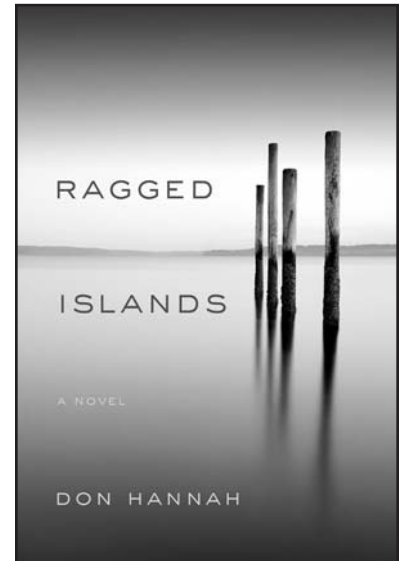
Vicki Grant

Orca Soundings, 2007, \$9.95

ISBN 9781551436944

When Chris finds a wallet on the street he tries to return it to its owner. In trouble at home and at school, he is struggling to do the right thing; however, as circumstances slowly start unraveling and his life appears headed down the drain, Chris realizes that the person who owns the wallet looks a lot like him and has a life he would do almost anything for. What if he switched identities? What if he became someone else?

Vicki Grant is also the author of *Pigboy*, *Dead-End Job*, and *Quid Pro Quo*, which was nominated for several awards. Vicki earned numerous awards for her copy advertising work and is also a successful television scriptwriter. She created, wrote and co-produced the Gemini Award-winning *Scoop and Doozie*, a 65-episode series for CBC-TV. Vicki lives in Halifax with her husband and three children.



### Ragged Islands

Don Hannah

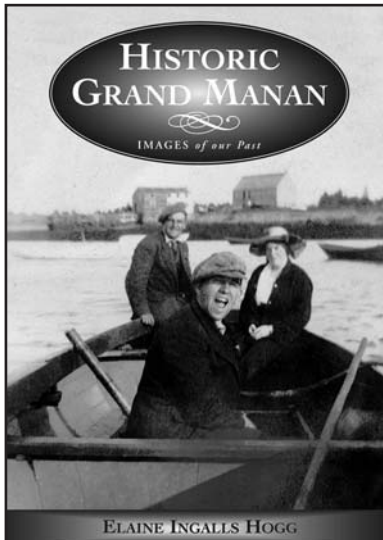
Knopf Canada, 2006, \$32.95

ISBN 978-0-676-97791-2

*Ragged Islands* offers a portrait of a woman whose life has been shaped by family secrets and by the turbulent history of the twentieth century. It is September 2001, and 85-year-old Susan Ann Roberts lies dying in a Toronto hospital when she resolves to return to the places in the Maritimes that defined her as a young girl, wife and mother.

Susan Ann was given away by her parents at birth, to be raised by relatives. Although she vowed that her own children would never feel unwanted, she fears her son and daughter, hovering near her bedside, are more put out than caring. Meg, her granddaughter, is also nearby, but her dearest grandson Tommy is stuck in New York. Something is happening there – planes and buildings, people falling from the sky. . .

Don Hannah is the author of the novel *The Wise and Foolish Virgins* and *Shoreline*, a collection of plays. In 2006, he was named the Lee Playwright in Residence at the University of Alberta. Born and raised in New Brunswick, he divides his time between the South Shore of Nova Scotia and everywhere else.



### Historic Grand Manan: Images of our Past

Elaine Ingalls Hogg

Nimbus, April 2007, \$19.95

ISBN 978-1-55109-601-8

Grand Manan Island is part of an archipelago of islands at the mouth of the Bay of Fundy. Basaltic cliffs and underwater ledges contributed to the area around the island becoming famous for shipwrecks, but there is much more to the island's story. *Historic Grand Manan* catalogues with historic images and detailed captions Grand Manan's and the smaller Wood Island's geology and geography, lighthouses and landmarks, fishing industry, transportation, schools, churches, businesses and homes, people and community life. From the first visits of Norse explorers around 1000 AD, to the early 1950s when the island's roads were being paved for the first time, Grand Manan's history is thoroughly captured.

Elaine Ingalls Hogg, inspirational speaker and author, was born on Grand Manan. She now lives near Sussex, New Brunswick. She is also the author of the best-selling *When Canada Joined Cape Breton*.



### The White Iris

Sandy MacDonald

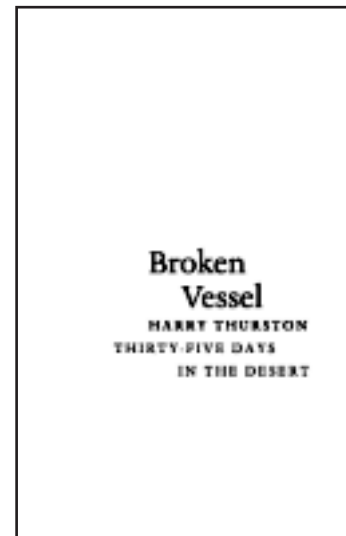
Dreamcatcher, 2006, \$19.95

ISBN 1-894372-59-X

*The White Iris* mimics the lavish drama of *opera buffa*, with a blend of green-gourd-marmalade- sauce, arias sung in the key of high H, bladderwort, water diamonds, Northumberland mirages, champagne cocktails and disadvantaged vegetables. It is an exploration of unsinkable hope through the eyes of three unforgettable characters.

Mirabella Stuart suffers from compulsion mania. Fiddy Washburn thinks of herself as Desdmona Pacifica and "remembers" her triumphs at La Scala and The Met. Garden Twinkle is an agent of the APT Society – Animals are People Too! These three eccentric women clash in the idyllic Nova Scotia village of Marshy Hope.

Born in Antigonish, Sandy MacDonald was raised in the fishing village of Arisaig, on the coast of the Northumberland Strait where six generations of his Scottish ancestors lived and worked. He attended St. Francis Xavier University, receiving an honours degree in business administration and economics, and went on to study law at the University of New Brunswick. *The White Iris* is his first novel.



### Broken Vessel: Thirty-five Days in the Desert

Harry Thurston

Gaspereau Press, 2007, \$18.95

ISBN 9781554470341

*Broken Vessel* is a lyrical and deceptively stark meditation on the Sahara Desert. The desert Harry Thurston encounters is a place where fossils, footprints and myths are sometimes one and the same, and where seeing and imagining are flexible acts, equal parts observation and invention. Geography is at turns linear, permeable and cyclic. Sand, sky and water trade places, becoming one another and defying fixity. The focus of these poems shifts gradually from weather to civilizations to animals, gods, oases and journeying. Underlying the work is a sense of mortality and impermanence, of the desert as an equalizing force. In chorus with his own observations, Thurston revives the voices of Caesar, Napoleon and others who have encountered the desert as strangers.

Harry Thurston lives in Tidnish Bridge. He is a full-time poet and writer specializing in environmental issues and natural history. His books include *A Place Between the Tides: A Naturalist's Reflections on the Salt Marsh*; *A Ship Portrait*, a novella in verse; *Island of the Blessed: The Secrets of Egypt's Everlasting Oasis*; and *If Men Lived on Earth*.



## Hackmatack authors tour Atlantic libraries in May

The Hackmatack Children's Choice Book Award is back for its eighth season with an exciting selection of Canadian books for young readers. The French and English nominated books total 40 outstanding reads; for a complete listing visit the award's website ([www.hackmatack.ca](http://www.hackmatack.ca)). While the young readers are busy reading and selecting their favourite books, Hackmatack nominated authors are preparing to tour the Atlantic region this coming May. Approximately 18 of the 40 nominated Canadian writers will visit thousands of their young fans in libraries in all four Atlantic provinces from May 7 to May 11.

The readings are made possible with the generous support of the Canada Council for the Arts and the Frye Festival. The extensive reach of the tours would not be possible without the ongoing collaboration with the New Brunswick Public Library Service, the St. John's Public Libraries in Newfoundland and Labrador, the Confederation Centre Public Library in Prince Edward Island, as well as several regional libraries in Nova Scotia, including the Western Counties Regional Library, the Pictou-Antigonish Regional Library, the Cumberland Regional Library, the South Shore Regional Library, the Eastern Shore Regional Library, the Annapolis Royal Regional Library, the Cape Breton Regional Library and the Halifax Public Libraries.

Visiting writers touring will include:

New Brunswick – Diane Bergeron, Camille Bouchard, Roger Des Roches, Annie Groovie, Pamela Hickman, Elizabeth MacLeod

PEI – Bill Slavin

Nova Scotia – Elizabeth Etue, Sheree Fitch, Joyce Grant-Smith, Jacqueline Halsey, Michel Noël, Pamela Porter, Jessica Scott Kerrin, Bill Slavin, Maxine Trottier, Sylvia Gunnery, Martine Latulippe

Newfoundland/Labrador – Kristin Bieber Domm, Sylvia Gunnery

Children will cast votes for their favourites in the English fiction, English non-fiction, French fiction and French non-fiction categories by April 1. This year the Hackmatack Award Ceremony will be held on May 11, from 10 a.m. to noon at the Kenneth C. Rowe Heritage Hall, Pier 21, Halifax. The public is welcome to attend.

The Hackmatack Award events are part of the Atlantic Book Festival, May 6-12. ■

## PWAC workshops in NS & NB

The Professional Writers Association of Canada (PWAC) is sponsoring three workshops in March and April in Dartmouth, Fredericton and Saint John.

First off the block is PWAC Halifax with a Thursday, **March 22** workshop at the Maxime Tynes Room, Alderney Gate Library, Dartmouth. from 6:30 to 9 p.m. Admission is \$20. It features **Sandra Phinney on Video Production and Collaborative Partnerships among Artists and Writers**. Sandra is a partner in Parnell Phinney Productions ([www.parnell-phinney.com](http://www.parnell-phinney.com)) a team of 11 independent professionals including writers, videographers, graphic artists, radio announcers, translators and photographers. For information or advanced booking contact David Wimsett at (902) 222-0869 or [david@wimsettconsulting.com](mailto:david@wimsettconsulting.com)

**Eat, Drink and Travel for Money** is scheduled for Fredericton, NB, on Saturday, March 31. Sponsored by PWAC Central New Brunswick, the registration fee is \$85. Learn how travel writers make contacts and get to some of the wonderful destinations they write about. Panelists are Ross Mavis, Craig Phinney and Valerie Kidney. In addition to his duties as the innkeeper and chef at Inn on the Cove in Saint John, Ross Mavis is a cookbook author, feature food writer, and tv cooking show host. Craig Phinney is a sommelier, wine educator, and culture columnist. Valerie Kidney is a travel media expert and strategist, and press tour developer with extensive North American media contacts. For information and to register contact Johanna Bertin at [jbertain@xplornet.com](mailto:jbertain@xplornet.com)

PWAC's Southwest New Brunswick chapter is sponsoring a workshop at Inn on the Cove near Saint John on **April 21-22**. The registration fee for **Beyond the First Draft with Russell Barton** is \$100. The price of accommodations is not included and enrolment is limited to 15 participants. For information and registration contact Dorothy Dearborn, PO Box 1068, Hampton, NB E5N 8H1 (cheques should be made out to PWAC-SWNB). ■

# Note Taken – Letters to the Editor

## Member to Member

Melanie Mosher

The experiences of WFNS members hold many similarities for all writers, whether new or not so new. The sharing of these experiences is the value of the membership.

[On her return] from her week in Alberta with the TD Canada/Canadian Children's Book Centre book tour, I had the good fortune to chat with Jessica Scott Kerrin. We met at The Daily Grind on Spring Garden Road. Jessica and I have attended several of Norene Smiley and Carol MacDougall's writing for children workshops at the Fed. It was an opportunity to catch up on news and bask in her success.

Jessica is the author of the early chapter books featuring a young boy named Martin Bridge. The books are published by Kids Can Press. Three are already on store shelves, the fourth is arriving this spring; a total of eight are projected. Many parts of the books hold special meaning for me. I was there when Jessica was workshopping the stories and I can actually hear her read the words. It also gives me hope. Hope that one day, I too will hold my own published book in my hands.

Sharing with other Fed members is a good thing. Many of the fellow members I have attended workshops with have gone on to be published. Joanne Taylor, Jackie Halsey, Liz Moore, Jan Coates, and Jessica are just a few. It is great to be encouraged by your peers. Of course, family and friends always like my work, but they also eat my meatloaf so their opinion is somewhat questionable. Sharing the bad things is important, too.

Jessica still works full time because writing does not produce an income that she can live on. She gets up at 5 or 5:30 a.m. each day to write and then goes to work. I know she is busy. She arrived at our meeting with her suitcase in tow. She was leaving that afternoon for a business trip to Ottawa. Only those who love the process of writing can continue to put words to paper under such circumstances. Knowing others share the difficulty in finding time to write, makes me feel better.

Other Fed members supplement their income by giving courses and workshops. I recently attended Sue Goyette's Creative Writing classes at Mt. St. Vincent University. I have gone to seminars and classes by Ken Ward, Budge Wilson and Sandra Phinney. I see that Alice Walsh is instructing classes at NSCC. They do this for more than just money. They do it because of their love of writing and their willingness to share. I say thank you. Being at a workshop is a chance to renew enthusiasm and increase inspiration. WFNS is an incredible force. It allows writers to share their woes and enjoy their successes.

I encourage everyone to stop in and talk to Jane and Susan. Attend the workshops or find another member to chat with. Much like those commercials on television: Pens and paper – \$9.99; Books on writing – \$24; Being part of the WFNS – priceless.

## Don't be swayed by vanity

Kathleen Tudor

I would like this piece to be published in the next issue of *Eastword*. I feel this is an important topic and could stand some interesting discussion. Many writers are now either self-publishing, doing it themselves or with companies like mine. Some are doing it through setting up their own publishing companies. This is a phenomena that barely existed 10 years ago. I hope what I have sent in will stimulate some discussion in *Eastword*.

Self-publishing, like Sunday shopping, goes its aimless way from year to year carrying its load of Christian piety at its heel. "Woe, woe unto them that draw iniquity with cords of vanity, and sin as it were with a cart rope." (The Bible. I'd love to know how to sin that way). Vanity is a moral word; it's bad to be vain; it's immoral to be vain. So if you are vain enough, have sufficient vanity to think that what you have written is worth self publishing, you are sinning. The Bible tells you so.

Now, mind you, if you have the "valour" to submit your scribbling to a main-stream publisher, that is not vanity. It is something else, though what it is, is never mentioned by the vanity opponents. It's not that you are vain enough to think a publisher deserves to have it, it is just, well, it's just – well – maybe no publisher will ever accept it, but at least you won't be guilty of vanity.

Keep yourself clean, and stay away from self publishing and your virtue, though unrecognized, will keep you holy. However, it does

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appear that your sin of vanity is washed clean if you can then get your self-published scribblings sanctified by a “real” press or by the right people. Now the blessings of God are upon you and your former wickedness is seen only as folly, the light now shining upon your legitimate publication.

To give the unsigned author of the article (*Eastword* November/December 2006) credit where is due, s/he, relates the very stringent circumstances under which to consider self publishing, though still, presumably, committing the sin of vanity.

It’s good advice but suggests that writers who self publish have to be tutored. Not only do they tend to be vain, but they tend also to be stupid. As a manager of a self-publishing company (Community Books), I have yet to meet a writer who is not as careful about checking out my self-publishing information as meticulously as if they were buying a new house.

We know, of course, there are some wicked ones in the business and we probably know of a few who have got stung. But often they were motivated by more than just getting their book published; they were beguiled by offers of money, or distribution (later ignored) or by other tasty come-ons. And suffered. They weren’t any vainer than the rest of us, just more naïve. I’m proud to say that of the 50 or so writers I have self-published, not one was vain, not one took my word for anything without having it checked carefully (e.g. printers’ estimates), not one has come back claiming to have been misled.

Can I please just beg that never again in our publication will the biblical word vanity be used to stigmatize the writer who self-publishes.

## Thoughts on CBC Radio

[Ma Fed’s weekly e-mail bulletin to members invited contributions to a forum on the new directions undertaken by CBC.]

To the Editor:

Well, this is an interesting idea. Like most creative people, I live with CBC Radio. It’s on all day as I sit at my computer writing. When I’m driving, it’s on the car radio.

One of my friends, a retired newspaper publisher, always maintained that four years of [listening to Peter] Gzowski should earn you an undergraduate degree. You were constantly amazed at all there was to learn, and surprised at the range of topics that interested you.

Now, I feel the CBC has lost its way. Instead of being a service you grew into, it blunders around trying to compete with private broadcasters for hip younger listeners, as if they were competing for advertisers. It seems to focus a lot on “new voices” as if this automatically guarantees great insight, when in fact it’s simply giving air to the inexperienced. There’s nothing wrong with that, so long as we don’t tart it up as some great innovation. Remember, the people making these decisions are still a bunch of well-off, middle-aged white guys in Ottawa – the very people the CBC doesn’t seem to want listening to it.

The result of this floundering is a loss of audience. The traditional CBC listener feels something between betrayed and unwanted. I don’t think the CBC knows who its listener is or what it wants to be.

There are still bright lights on the CBC, but you have to wonder how many of them are just waiting for the numbers to add up before they jump ship. I don’t get the impression that a lot of the “talent” is happy.

Oh yes, the CBC should get a severe thrashing for the intellectual rights grab of their unfriendly freelancer contracts.

Cheers

Allan Lynch, Grumpy middle-aged white guy in the Valley

## Public Lending Right registration deadline May 1

This year the Public Lending Right Commission mailed 15,417 cheques on February 14 amounting to \$9,062,475.61 to reimburse you for the public use of your books in library collections. The provincial distribution broke down as follows:

|                                     |                           |                                |
|-------------------------------------|---------------------------|--------------------------------|
| Alberta \$395,202.33                | B.C. \$1,198,589.82       | Manitoba \$177,016.49          |
| N.B. \$152,549.96                   | N.S. \$233,331.73         | Northwest Territory \$4,015.34 |
| Ontario \$2,791,813.22              | P.E.I. \$32,686.47        | Nunavut Territory \$1,939.68   |
| Québec \$3,494,566.01               | Saskatchewan \$166,495.48 | Yukon Territory \$8,204.29     |
| Newfoundland & Labrador \$98,161.24 |                           | Outside Canada \$307,813.55    |

The world’s first library compensation program was established in 1946 in Denmark. By 1949, the Canadian Authors’ Association was exploring the possibility of a similar initiative here, which was adopted by The Writers’ Union of Canada by 1973 with a major lobbying effort. Recommended in the 1982 Applebaum-Hébert Report, PLR was established by a Cabinet decision in March 1986, with an initial budget of \$3 million. Although not a law of the land, the Status of the Artist Act, passed in 1992, includes among its general principles the importance to artists that they be compensated for the use of their works, including the public lending of them.

This year 640 new authors were compensated by the PLRC and 3,788 new titles were added to the list of eligible books. The PLR registration period is now open to May 1. Registrations postmarked later than May Day will not be accepted. Forms and information are online ([www.plr-dpp.ca](http://www.plr-dpp.ca)). ■



# Many (many, many) Thanks

We have to stand up and give a great big salute to all of you who do so much for the Federation. As our membership and programs have grown, so too have your contributions of time, energy, and financial support. We are overwhelmed and so, so thankful for all that you do. This past year, you worked with us on events like the Atlantic Book Festival and the Fall Gala Celebration, helping with everything from setting up to tearing down venues, promoting events to greeting visiting writers – ferrying them from the airport and to their events, and even feeding them! You presented prizes, you welcomed guests; you contributed goods, many of them hand-crafted, to the Silly Silent Auction and you also bid on the goodies. Even in the midst of impossible, booming construction, you joined us at Fed headquarters for mailing bees, committee and jury meetings. You spent more than 2,000 hours reading for mentorship and awards programs, much of which was done anonymously and, therefore, without recognition. You provided professional counsel and expertise within the community.

We'd also like to acknowledge support from the broader community, such as Nova Scotia's Public libraries -- Halifax Public Library, Pictou-Antigonish, Cumberland Regional Libraries – without whom programs such as the Rural Writes workshop series would be impossible. Community Relations Manager for Aliant, Mark Duggan, was so impressed by the feedback he received from teachers and students in response to the Book Initiative Aliant tried out last year – enhancing the WITS program by providing schools with free copies of visiting authors' books – that Aliant more than doubled their support this year, to \$5,000. Tom Raddall II continues fiercely to build the endowment which supports the Tom Raddall Award for Fiction, the largest literary prize in the region, and which, more than anything else, affords a writer a bit of time free from financial burden to write.

With far-reaching vision, you invest in the Fed's future, while also passionately supporting our current programs. You take what you've gained from your experiences with the Writers' Federation and you give it back to your fellow writers. And for that we and your fellow members thank you ever so much. As we head to our print deadline, those who have dug into their pockets to assist us this past year are:

Aliant  
Don Aker  
Nellie Allen  
Samantha Amara  
Peggy Amirault  
Mary Jo Anderson  
Margaret Angus  
Susan Atkinson  
Susan Bain  
Kent Baker  
Catherine Banks  
Blanca Baquero  
Janet Barkhouse  
Joyce Barkhouse  
Brian Bartlett  
Jane Baskwill  
Michael Bawtree  
Joan Baxter  
Sophie Berube  
Lowell Blood

Clyne Boodoosingh  
Binnie Brennan  
Douglas Arthur Brown  
Tyne Brown  
Greg Brumwell  
Carol Bruneau  
Jane Buss  
Rhian Calcott  
Donald Cameron  
Scott Christensen  
George Elliott Clarke  
Carol Ann Cole  
Mary Jane Copps  
Aviva Cowan  
Richard Cumyn  
Sheldon Currie  
Brian Cuthbertson  
Gwen Davies  
Lynn Davies  
Dorothy Dearborn

Jodi DeLong  
Craig Dix  
Betty Dobson  
Debora Dobson  
Kristin Domm  
Pam Donaghue  
Paul Doucette  
Sally Erskine Doucette  
Zoe Doucette  
Rosemary Drisdelle  
Ruth Edgett  
Donald Eldon  
Anne Emery  
Anne Esslinger  
James Faulkner  
Sheree Fitch  
Regina Fitzgerald  
Camelia Frieberg  
Donna Genereau

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Joyce Glasner  
 Lorri Neilsen Glenn  
 Shirley Godfrey  
 Sue Goyette  
 Betsy Grace  
 Vicki Grant  
 Sylvia Gunnery  
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 Jacqueline Halsey  
 Renee Hartleib  
 Jennifer Hatt  
 Virginia Hayden  
 Veryan Haysom  
 Michael Hennessey  
 Pam Hickman  
 Christina Hilchie  
 Nancy Holland  
 Anna Horsnell  
 Maureen Hull  
 Marilyn Iwama  
 Joanne Jefferson  
 Glenna Jenkins  
 Heddy Johannesen  
 Linda Johns  
 Anne Kelly  
 Donelda Kent  
 Susan Kerslake  
 Tonja Gunvaldsen Klaassen  
 Mariolina Koller-Fanconi  
 Matilka Krow  
 Carole Langille  
 Kathy Leveille  
 Wendy Lill  
 Christine Lindsay  
 Linda Little  
 Jim Lotz  
 Alan MacAulay  
 Anne Louise MacDonald  
 Jill MacLean  
 Julie MacManus  
 Rafe MacPherson  
 Steven Malone  
 Sylvia Mangalam  
 Rowland Marshall  
 Sheila Martel  
 Kathleen Martin

Elaine McCourt  
 Carol McDougall  
 Donna McDougall  
 William McKinnon  
 Janet McNaughton  
 Keith McPhail  
 Daria Mercer  
 Susan Mersereau  
 Jan Morrison  
 Donna Morrissey  
 Philip Moscovitch  
 Donalee Moulton  
 Paddy Muir  
 Margorie Nams  
 Gina Newcombe  
 Faith Piccolo  
 David Potter  
 Heather Pycrz  
 T.H. Raddall II  
 Sally Ross  
 Andrew Safer  
 Victor Sakalauskas  
 Pete Sarsfield  
 Lynn Sawyer  
 Eleonore Schonmaier  
 Judith Scrimger  
 Michael Seary  
 Kyle Shaw

Barbara Silburt  
 Alf Silver  
 Norene Smiley  
 Jean Smith  
 Monika Sormova  
 Val Spencer  
 Jennifer Stone  
 Paul Sutton  
 Joanne Taylor  
 Hilary Thompson  
 Michael Ungar  
 Julie Vandervoort  
 Janet Parker Vaughan  
 Peter Vaughan  
 Elizabeth Venart  
 Andrew Wainwright  
 Ken Ward  
 Kate Watson  
 David Weagle  
 Abby Whidden  
 Diane Wile-Brumm  
 Alan Wilson  
 Budge Wilson  
 David Wimsett  
 Joanne Yhard  
 Wenda Young  
 Paul Zann  
 Susan Zettell ■

## New face at Fed Central

WFNS is a lean, mean machine, staffed for the last three years with 2.4 people augmented by the fresh enthusiasm and energy of a student during the summer. As we've grown to over 900 members, doubling Writers in the Schools, adding Rural Writes and Mentorship programs, regular weekly e-mails from Ma Fed, the 2.4 have grown a little stretched and raggy about the edges. We're, therefore, rejuvenated to report the addition of a complementing .6. Sean Flinn is now working at Fed Central three days a week – Tuesday through Thursday – aiding and abetting the core team of Sue Goyette, Sue Mersereau and Jane Buss.

A native of Ottawa and graduate of the U of O with a journalism degree from the University of Regina, Sean has more than 13 years experience in journalism, freelancing, marketing and public relations. His byline has appeared in *Quill & Quire*, *The Globe and Mail*, *The Coast*, and *Canadian Art*, among others and he's worked for Dalhousie University and the University of Toronto, as well as as a bookseller. Sean has jumped in at the deep end and is already helping orchestrate the Atlantic Book Festival, and looks forward to meeting you all at the Awards Ceremony. ■

# 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. Check the publications' websites for writers' guidelines. Your local public library has public access computers.*

■ **Poets & Writers Magazine:** 72 Spring Street, New York, NY 10012 ([www.pw.org](http://www.pw.org)) Publishes bimonthly. "The primary source for what creative writers need to know. Along with essays on the literary life and interviews with contemporary writers of poetry, fiction, and creative nonfiction, the magazine publishes articles with practical applications for both emerging and established writers." Does not publish original fiction, poetry or book reviews. Does not cover genre fiction, such as mysteries, mainstream science fiction, romance novels, and children's literature, screenwriting, or playwriting. Read before querying, so check its extensive online archive. Accepts e-mail queries. Looking for: News & Trends brief articles (500-1,200 words) of pertinent information in the writing and publishing industries; The Literary Life essays (1,500-2,500 words) on the more contemplative aspects of writing, ranging from creative process to the art of reading; The Practical

Writer advice and how-to articles (1,500-2,500 words) that offer nuts and bolts information about the business of creative writing; Features – profiles of and interviews with (2,000-3,000 words) contemporary writers who reflect the rich diversity of current American literature. Other features include articles and essays (2,000-3,000 words), frequently grouped into special sections, that provide an in-depth look at subjects of interest to creative writers, such as writers conferences and residencies, small presses, regional writing, and the distinctions of genre." Detailed submission guidelines on website.

■ **Poetry:** ([www.poetrymagazine.org](http://www.poetrymagazine.org)) Monthly magazine founded in 1912. Published in Chicago by the Poetry Foundation. Pays \$6/line (with a minimum payment of \$150) and \$150 per page of prose. All prose pieces are commissioned, but will consider queries. Guidelines on website ([www.poetrymagazine.org/about/guidelines.html](http://www.poetrymagazine.org/about/guidelines.html))

■ **PoetryFoundation.org:** ([www.poetryfoundation.org](http://www.poetryfoundation.org)) seeks lively literary journalism about poets and poetry. Especially interested in profiles of poets, stories about poetry in American life, and articles about poetry and other art forms. Also seeking cartoons about poetry and poets. Guidelines on website ([www.poetryfoundation.org/archive/guidelines.html](http://www.poetryfoundation.org/archive/guidelines.html))

■ **Poetry Salzburg Review:** Dr. Wolfgang Görtschacher, University of Salzburg, Akademiestr., 24 A-5020 Salzburg, Austria ([www.poetrysalzburg.com](http://www.poetrysalzburg.com)) Publishes poems, interviews, essays and reviews of recent collections of poetry twice a year. "Our intention is to publish the best available writing from a variety of writers." Autumn 2006 issue (#10) includes 47 poets from Austria, Canada, Denmark, Italy, South Africa, etc. Guidelines on website.

■ **The Fiddlehead:** Campus House 11 Garland Ct., UNB PO Box 4400, Fredericton, NB E3B 5A3. ([www.lib.unb.ca/Texts/Fiddlehead](http://www.lib.unb.ca/Texts/Fiddlehead)) "Open to good writing in English from all over the world, looking always for freshness and surprise. Fiction up to 4,000 words. Poetry (not more than 10 poems per submission, 3 to 5 is best). Pays about \$20/published page.

■ **THEMA:** Box 8747, Metairie LA 70011-8747 (<http://members.cox.net/thema>) Publishes three times a year. Each issue is based on a different theme. Upcoming themes and deadlines: Henry's fence, July 1; When things get back to normal, November 1. The target theme must be an integral part of the plot, not necessarily the central theme, but not merely incidental. Guidelines on website. Payment: short story \$25; short-short piece, up to 1,000 words \$10; poems \$10; artwork – \$25 for cover, \$10 for interior page



display. Does not accept e-mail submissions.

■ **Cobblestone Publishing:** This division of Carus Publishing in the US publishes 14 magazines for kids of various ages – *Appleseeds*, *Ask*, *Babybug*, *Calliope*, *Cicada*, *Click*, *Cobblestone*, *Cricket*, *Dig*, *Faces*, *Ladybug*, *Muse*, *Odyssey*, and *Spider*. Editorial calendars and guidelines for all magazines are on the website ([www.cobblestonepub.com/guides\\_editorial.html](http://www.cobblestonepub.com/guides_editorial.html))

■ **CBHI:** Children's Better Health Institute publishes 7 magazines for kids – *Turtle*, *Humpty Dumpty*, *Children's Playmate*, *Jack and Jill*, *Child's Life*, *Children's Digest*, and *U.S. Kids*. Depending on the magazine, payment ranges from 12¢ to 22¢ a word. Buys all rights to manuscripts. Guidelines on website: [www.cbhi.org/cbhi/writersguidelines.shtml](http://www.cbhi.org/cbhi/writersguidelines.shtml)

■ **Ellery Queen's Mystery Magazine:** 475 Park Avenue South, New York, NY 10016 ([www.themysteryplace.com/eqmm](http://www.themysteryplace.com/eqmm)) Publishes every kind of detective story – the psychological suspense tale, the deductive puzzle, the gamut of crime and detection from the realistic (including the policeman's lot and police procedurals) to the more imaginative ("locked rooms" and "impossible crimes"), "cozies" and "hard-boiled". Not interested in explicit sex or violence or true detective or crime stories. "Especially happy to review first stories by authors who have never before published fiction profes-

sionally. First-story submissions should be sent to EQMM's Department of First Stories." Pays 5¢ to 8¢/word, sometimes higher for established authors. Guidelines on website.

■ **New England Review:** Middlebury College, Middlebury, VT 05753 (<http://cat.middlebury.edu/~nereview/>) A quarterly publishing short stories, short-shorts, novellas, self-contained extracts from novels, long and short poems, interpretive and personal essays. Not interested in work previously published in print or on the web. Does not accept electronic submissions. Reading period September 1 through May 31. Payment is \$10 per page, \$20 minimum. Detailed guidelines on website.

■ **Clues: A Journal of Detection:** ([www.heldref.org/clues.php](http://www.heldref.org/clues.php)) Published quarterly this peer-reviewed journal welcomes scholarly articles on all aspects of mystery and detective material in print, TV and film without limit to period or country covered. Currently, it's looking for paper for the Fall 2008 issue: The Girl Sleuth, with a deadline of October 31, 2007. Details on website.

## Contests

■ **Black Orchid Novella Award:** sponsored by *Alfred Hitchcock Mystery Magazine* and The Wolfe Pack. Are you the next Rex Stout? Each entry must be an original unpublished work of fiction (15,000 to 20,000 words) that conforms to the tradition

of the Nero Wolfe series. First prize is \$1,000 and publication in *Alfred Hitchcock Mystery Magazine*. Deadline: May 31 postmark. For rules and submission procedures go to [www.nerowolfe.org](http://www.nerowolfe.org)

■ **The Antigonish Review: 7th Annual Great Blue Heron Poetry Contest and 3rd Annual Sheldon Currie Fiction Prize** \$2,400 in prizes. Deadlines: Fiction entries must be postmarked by May 31; poetry must be postmarked by June 30. Entry fee: \$25 for either contest or you may enter both contests for an additional \$10. This includes a one-year subscription to TAR which will begin with the fall issue, 2006. Make cheques or money orders payable to The Antigonish Review. Mail submissions to: The Antigonish Review Contest, Box 5000, St. Francis Xavier University, Antigonish, NS B2G 2W5. For further information, email [TAR@stfx.ca](mailto:TAR@stfx.ca), Phone 902-867-3962 or visit [www.antigonishreview.com](http://www.antigonishreview.com)

■ **The 2007 PRISM international Literary Nonfiction Contest:** c/o PRISM international, Creative Writing Program, UBC, Buch. E462 - 1866 Main Mall, Vancouver, BC V6T 1Z1 (<http://prism/arts.ubc.ca>) Deadline September 30 postmark. Entry fee \$27 for one manuscript, \$7 for each additional ms. Must be original and unpublished. Details and entry forms on website.

## Access Copyright website improves

Access Copyright's website ([www.accesscopyright.ca](http://www.accesscopyright.ca)) has a new and improved design and easier navigation. If you're registered with Access Copyright you're called a creator affiliate and you may be pleased to discover that AC has also launched a new and simpler interface for its Rights Management System (RMS). If you just want to add or edit your works list or update your profile, you can now use the new creator RMS interface ([www.accesscopyright.ca/AffiliateCreators](http://www.accesscopyright.ca/AffiliateCreators)). You can still use their original interface with its full range of functions. You can choose which one to use after you've logged in using your existing username and password. ■

## Sage Hill Writing Experience

The deadline to apply for the summer Sage Hill Writing Experience in Saskatchewan is April 20. It runs from July 23 to August 2, and offers a special working and learning opportunity for writers at different stages of development. For information visit [www.sagehillwriting.ca](http://www.sagehillwriting.ca) ■

## What's on at The Banff Centre

It's almost spring and the deadlines to apply for various writing programs at The Banff Centre are approaching.

### Science Communications

The application deadline is April 13 and the program runs from August 13 to 25. It's an intensive two-week program aimed at scientists and communicators interested in exploring new ways of telling science stories. Working with some of the world's leading science communicators, participants explore the use of print, visual and interactive media, as well as other communication formats, with the goal of fostering a more engaging role for science in public culture.

### Mountain Writing

If you apply by May 18 you may be one of the lucky six selected for this unique residency program. Writers will work on their own writing projects (essay, memoir, biography, feature article, or book) on a topic in the area of mountain culture, mountain environment, mountain life, adventure, climbing, and/or mountain history. Off-site manuscript development is slated for August 13 to October 15, and on-site residency from October 26 to November 17.

### Literary Journalism

Application deadline is March 26, while off-site manuscript development is April 23 to June 22, and on-site residency is July 9 to August 4.

Eight established writers of non-fiction will have an opportunity to develop a major essay, memoir, or feature piece. A month-long residency enables writers to work on their manuscript during individual consultations with faculty and during round-table discussions. Participants are able to advance their professional development through work with the program chair, experienced and exacting faculty editors, and through interaction with each other, invited guest speakers, and with artists from other fields.

### Wired Writing Studio 2007-2008

Application deadline June 15. The on-site residency is slated for October 1-13 and a 20-week online residency runs from October 29 to March 29. It's an opportunity for 22 poets and writers of fiction and other narrative prose to pursue their artistic visions and develop their voices through one-on-one editorial assistance from experienced writers/editors.

For details check out [www.banffcentre.ca/writing/programs](http://www.banffcentre.ca/writing/programs). ■

# A taxing time

Reasonable expectation of profit may not top your writing priority list, but it's important to the Canada Revenue Agency (CRA). CRA uses this phrase in any conversation it has with working artists, including writers.

CRA writes chatty Interpretation Bulletins, known as ITs, on various topics of interest to taxpayers. Their bestseller for writers is **IT-504R2 (Consolidated) Visual Artists and Writers** – with details about what they consider when pondering whether you're a writer or a hobbyist.

You can find this gem online. In fact, you can download and print just about every form and publication CRA has. To find Interpretation Bulletins, go to CRA's website ([www.cra-adrc.gc.ca](http://www.cra-adrc.gc.ca)), click on Forms and Publications on the menu bar under the CRA logo, then on Document Type, scroll down and click on "Income Tax Interpretation Bulletins."

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

However, CRA clearly acknowledges that "the nature of art and literature is such that a considerable period of time may pass before an artist or writer becomes established and profitable. Although the existence of a reasonable expectation of profit is relevant in determining the deductibility of losses, in the case of artists and writers it is recognized that a longer period of time may be required in establishing that such reasonable expectation does exist."

The argument for reasonable expectation of profit is more plausible if you look as if you have a well organized office with business-like records. Relying on your memory of what that scrunched-up year-old faded receipt purchased is not the best

approach and will not please the taxman. What you don't know, *can* hurt you. Keep personal and business receipts separate, sorting them into itemized categories, such as:

Professional fees and dues, agency commissions.

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

Office – It is essential to read **IT-514, work Space in Home Expenses**. A corner of the kitchen table where you set up your laptop is not an office. You may, however, deduct – on a pro-rated scale based on the square footage – the cost of a space set aside exclusively for use as an office. These expenses include a portion of electricity, heat, cleaning supplies, property taxes, etc. But this can get very, very complicated and if you claim for work done on your home to renovate for an office, there's a possibility that you could end up paying capital gains tax when you sell your residence.

Supplies – while miners can deduct the cost of dynamite, writers have to be satisfied with deducting paper and other goodies from their favourite office supplies dealer. Other things to consider as expenses are: photocopying; shipping and postage; legal and professional services; books, films, videos, DVDs, magazines, newspapers for research; website development and hosting expenses; telephone, fax and internet charges; clerical services; gifts and greeting cards; advertising and promotion.

Equipment purchases – cell phone, fax machine, computer, printer, etc. if used exclusively for business or an applicable portion thereof. Be careful

here because it can be confusing since this is where we get into capital cost allowance (a.k.a. depreciation). Take a look at the ITs published on the topic.

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

Other useful ITs are: **IT-525R Performing Artists; IT-257R Canada Council Grants; IT-285R2 Capital Cost Allowance – General Comments; IT-131R2 Convention Expenses; IT-518 Food, Beverages and Entertainment Expenses**. You can find other ITs by browsing through the titles.

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

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

The Writers' Union of Canada has published an Income Tax Guide for Writers (2002) that's available for \$9. It's billed on their website ([www.writersunion.ca](http://www.writersunion.ca)) as "A useful tax guide for those in the business of writing, including details about the GST as it pertains to writers' income."

Remember, when you declare an expense, it must have been incurred for the purpose of earning income and be reasonable to be deducted. You must be prepared to justify both the reasonable nature and the the purpose of that expense should you win the random assessment lottery. ■