

east word

Sept. 25 Gala honours AWC winners

The Writers' Federation of Nova Scotia is pleased to announce the winners of the 33rd Atlantic Writing Competition and invites everyone to the Jane Buss Gala Celebration of Writers and Writing on September 25 at 7 p.m. at the Alderney Landing Theatre in Dartmouth. The first-place winners in all five categories will read from their manuscripts, a silent auction supporting Writers in the Schools will take place and writers from all genres and backgrounds will have the chance to mingle with each other and special guests.

The Atlantic Writing Competition has been an important first step in the careers of many writers, including such notables as Budge Wilson, Ami McKay and George Elliott Clarke. Recent winners have also had significant publishing success. 2006 novel category winner Syr Ruus's *Love Songs for Emmanuel Taggart* (Breakwater Books) has been long-listed for a ReLit prize, an award celebrating small and independent presses. 2008 winner Chris Benjamin will see his novel, *Drive-By Saviors*, which won under the title "Living in the Dirt," published this month by Roseway. Goose Lane Editions will publish Scott Fotheringham's 2009 winning manuscript, "The Rest Is Silence," in 2012.

Volunteer juries have spent the past eight months reading manuscripts and providing thoughtful commentary to be returned to the writers. Juries met throughout July and August to decide on winners and honourable mentions in each category.

"It takes a village to raise a character," says Wanda Campbell of Wolfville, the first-prize winner of the H.R. (Bill) Percy Prize for novel manuscripts. "Hat Girl" is a blend of her love of literature and art, faith and food, the Maritimes and the creative people who live there as well as her daughters' love of an old ballad, "Where Did You Get That Hat?" It's the story of a man who wills



Wanda Campbell



Rita Wilson

eastword

WRITERS' FEDERATION OF NOVA SCOTIA

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NOVA SCOTIA

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his property to his grandson, so long as the grandson remembers to wear his hat.

Second prize went to Diana Clarke of Blockhouse for "The Holbein Provenance." Third was Mary Ediger of Port Mouton for "Welcome Inn." An honourable mention was awarded to Brendan Dunbar of Halifax for "The Scoop."

Rita Wilson, the first-prize winner in the poetry category for her collection "Lost and Found," says she has been writing "forever: journals, research papers, letters, grant applications, report cards, always with the intention of really writing at some future time." Wilson, who lives on the Caribou River in Pictou County, says belonging to a writing group "has provided both deadlines and critical support," while "being recently retired has provided time."

Edwin Head of Dartmouth won second prize for "Dusk," and while no third prize was awarded by the jury, there are two honourable mentions: Jeremy Lutes of Halifax, for "Notes From the Black Book," and Carey Bray of Newport, for "A Life of Water."

Young Adult/Juvenile Novel first-prize winner Susan White, from Clifton Royal, New Brunswick, was a teacher who appropriated some school equipment for her extra-curricular writing activities. "In the early '90s," she says, "we were introduced to computers in the school system and I would pack up my classroom computer on weekends and holidays and bring it home so I could write. I began two novels and I would share the chapters as I wrote them with my students"

She entered her manuscript, "The Year Mrs. Montague Cried," after a friend clipped out a



Susan White



Julie Strong



Stephanie Reidy

newspaper announcement about the competition for her. "I submitted my manuscript with the hopes of receiving helpful feedback and advice," she says.

The category's other winners are: Graham Bullock of Halifax for "Mazing Blade" (second); Kristen McLean of Northwest River, Newfoundland, for "Melting Snow" (third); and Katie Bowden of Quispamsis, New Brunswick, for "The Seedkeeper's Secret" (honourable mention).

The winner of the Budge Wilson Short Story Prize for "Alice's Bonfire," Julie Strong of Halifax, comes from a background of science and literature, with degrees in medicine from Trinity College, Dublin, and classics from Dalhousie University. Julie volunteers at St George's Youthnet program. She tells Greek myths to 6- to 12-year-olds using Barbie dolls for the goddesses and stuffed animals for the gods.

Second prize in the category was claimed by Colin Duerden of Dartmouth, for "Blame it on the Durango Kid." Third prize was awarded to Theresa O'Brien of Glace Bay, for "Pandemic." An honourable mention was given to Rick Myers of Lunenburg for "The Souvenir."

Winner of the Joyce Barkhouse Writing for Children Prize, Stephanie Reidy of Halifax, claims that the jury for this category were the first people ever allowed to read her writing. Needless to say, this is also the first writing competition she has ever entered.

"The deadline was only three days away," she says on her discovery of the competition online and her decision to enter, "but the idea for "Callum's Bed" [her winning story] was ripe and waiting to be written. I got it down on paper that day and sent it off the next, along with my membership application."

Daphne Greer of Newport won second prize in the category for "Oh Glorious Glasses." David Murray of Moncton, New Brunswick, placed third for "The Goat in the Moat." An honourable mention was given to Rhonda MacGrath of Truro for "Sarah's Vegetables."

The 34th Annual Atlantic Writing Competition will feature two new categories: creative non-fiction and unproduced play (presented with Playwrights Atlantic Resource Centre and Theatre Nova Scotia.) The deadline to enter is December 3, 2010. For details check the website at www.writers.ns.ca/awc.html ■

Workshops at the Fed

Assembling Your Cast with Jessica Scott Kerrin

October – dates & pricing TBA

Nothing is as important as authentic original characters. They are the link between the reader and the narrative. This workshop is an opportunity to explore first impressions, last impressions and everything in between – dialogue, thoughts, emotions, point of view, body language, motivation. Each session will include readings, discussions, and writing exercises, and will end with a Saturday social where your characters will serve as special guests.

Pre-class assignment: Mini-essay (250 to 500 words double-spaced). Dig deeply into your past. Recall someone who affected you, good or bad. What attracted, puzzled or frightened you about them? Be specific. If you could, what would you ask them now?

Jessica Scott Kerrin is a Halifax writer. Her recently completed eight-book series, *Martin Bridge*, has garnered awards and praise in Canada and the United States, and has been included in the New York Library's Best Books list and the Canadian Children's Book Centre's list of titles of exceptional caliber. Jessica recently presented at CANSCAIP's annual Packaging Your Imagination conference in Toronto. Her topic: writing for boys even if you never were one. She has a contract for a new book series intended for pre-teen male readers.

Polishing Your Manuscript with James Leck

Dates, pricing & details TBA – watch our website!

SO YOU WANT TO BE A TRAVEL WRITER? WORKSHOP

When: Saturday, October 23
Presenter: Sandra Phinney
Time: 9 a.m. to 4 p.m.
Location: WFNS office, Halifax
Fee: \$125 or
\$90 for WFNS members/students

**For information & registration contact Sandra:
902-648-0462
s.phinney@ns.sympatico.ca**

Executive Director's Report

Nate Crawford

Summer months at WFNS are usually a time in which we catch our collective breath while preparing for the fall at a pace of relative leisure, as fans blow a gentle wind across our un-air-conditioned faces and we occasionally duck out for a staff stroll along the waterfront or, on indulgent days, an ice cream. Not so this summer.

On my birthday this year, Sue Goyette broke down my year's horoscope for 2010 – it said that I'd hit the ground running on January 1st, and would not stop until the clock struck midnight on the 31st of December. How accurate this is proving to be! Yet that's no overburdened complaint on my part – evidently my astrological forecast

for 2011 indicates that all will be running smoothly and calmly, and it is toward this goal that we have been working so doggedly over these summer months.

Not long after this issue reaches your hands or your inbox – remember that as of this issue, the Fed has undertaken the cost-saving measure of distributing *Eastword* digitally to all members with an email contact on record – we will be unveiling our completely revamped website. Summer Student **Krysta Sero** has been working tirelessly to upgrade the hundreds of pages comprising the Fed's web presence. Once her work is complete, a visit to www.writers.ns.ca will be very much the same, but at the same time very very different. We hope you like it, and as always we welcome your feedback.

The website revamp and the digitization of *Eastword* are both recommendations that came out of the WFNS board's intensive strategic planning sessions of November 2009.

We've been working toward getting every action item that came out of these sessions in place, and to that end welcomed **Heidi Hallett** to our staff last month. Known to many as the owner of the late, great Frog Hollow Books, Heidi will be taking over many duties associated with our Writers in the Schools program, and dedicating to them the tender loving care that we in the office often cannot provide among the many other duties and programs that fill our days.

And while we've been redecorating our virtual world, we have also dedicated some time to sprucing up our office space as well. We completed a reno to our main office following the transfer of our Canadian Children's Book Centre holdings to Mount Saint Vincent University, and now we're moving on up to our upstairs space. Dedicated for the past several years to the overflow of our CCBC holdings, it once served as a writing space for those in need of "A Room of One's Own".

As I write this, that room above my head holds a great huge junkpile, framed by boxes that hold the makings of a fancy new office chair and a swanky little desk, yet as summer moves into fall we hope to crack those boxes open, sink (as is the hallowed Haligonian tradition) our junk in the harbour, and have for ourselves a writing studio once again. If you are among those writers who can abide a little white noise (namely, the office staff shouting back and forth to one another downstairs), you might start to think about whether "A Room of Your Own" would be a benefit to your writing.

We hope you have enjoyed a similarly fruitful summer (don't worry, we've found some time for play as well – so much so, in my case, that my current sunburn makes it hard even to type), and that you're squared away for the coming cooler months. À la prochaine! ■

Create & Edit Fiction Courses 1 & 2 with Russ Barton

Focus on plots, openings, POV, genres, gender, editing, character dev., action through dialogue, scenes & more.

#1. Bedford: 10 Lessons \$170
Mondays, Sept. 27 to Dec. 6
9 a.m.-noon,
Scott Manor House,
15 Fort Sackville Rd.

#2. Dartmouth: 10 Lessons \$160
Wednesdays, Sept. 29
7 p.m.-9:30 p.m.
Pleasant St., near Boundary St.,

Contact: Russ Barton
Phone: 902-463-9672
Email: rusbarton@eastlink.ca

The Eastword Interview – Scott Fotheringham

Welcome to the first of our regular Eastword Interviews! For our inaugural chat, we thought we'd check in with the author of last year's winning novel in the Atlantic Writing Competition.

Scott Fotheringham, author of *The Rest Is Silence*, lives in Halifax with his wife and daughter and works with people dealing with mental illness. Scott received his BSc from the University of Guelph and his PhD in molecular biology and genetics from Cornell University Medical College in New York City, where he created many genetically engineered organisms ranging from bacteria and fungi to fruit flies. Happily, he also created *The Rest Is Silence*, which, less than a year after winning the competition, will be published by Goose Lane Editions.



What drives you to write? Are there any formative events or experiences that have led to your commitment to writing?

In large part it came about from my love of reading novels and short stories. When I was a graduate student there were times I was more interested in getting home from the lab in the late afternoon so I could lie on my bed and read a novel by Toni Morrison or Robert Penn Warren than doing the experiments that I should have

been doing. Even then I realized that I wasn't cut out for research and that my real love was for books.

After I left graduate school and was searching for a life that made more sense to me, I moved to Hornby Island, where I knew nobody. It was November and I was housesitting a B&B that was closed for the season. I was happy to be alone, living near the sea and the woods. Because I didn't know anyone and the islanders tended to hibernate all winter, I spent my days reading novels I got from the island library, chopping a bit of firewood, listening to *Morningside* on CBC, and cooking.

I fell into the habit every day of spending all afternoon and evening reading on a couch in a sunny nook above the woodstove. I read more than I ever had and probably ever will again. It was glorious.

After a couple of weeks of this I began to write, just hacking around, practicing, seeing what would come of it. I would wake up at six in the cold, write until lunchtime, then go up the ladder to the loft to read. This went on until March when the gardening season began and I had a few friends and spent more time outside. That winter was when my writing life began.

My mother died when I was 21 and that event knocked me off my feet. If there was any one experience that led to my commitment to writing it would have to be that. It changed who I was and am. All my writing relates to grief and my attempt to try to make sense of her death.

How did the idea for *The Rest is Silence* come about, and what prompted you to sit down and write a novel?

I had been writing semi-autobiographical stuff for more than 12 years when I moved to Nova Scotia. I had been trying to write a story about a wanderer trying to come to terms with his mother's death and, honestly, I was frustrated with the process. It wasn't much fun anymore. I decided to put that story in a drawer and begin a project that I'd find fun and that hoped-for readers would want to read. I had the idea for this idealistic biologist engineering bacteria to eat plastic. That's all I had. Once I got well into her story I pulled my old story out of the drawer and realized they could complement each other; that many of her problems and the issues that stymied her were the same as the ones I'd already explored.

continued on page 6

Where do you write? How do you integrate it into your overall life and its demands?

That has changed because I have moved around so much. Currently, I have a room in our home that I use to write. Unfortunately for my writing, we also use it to house overnight guests, do yoga, and store my hockey equipment. I also have a young daughter and a full-time job, which leaves little time for writing. However, it's heartening to know that many writers have these same constraints on their time and still get published. In fact, I wrote most of *The Rest Is Silence* in the early mornings before I left our house to garden when I was living at Windhorse Farm.

What prompted you to submit *The Rest is Silence* to the Federation's Writing Competition?

Three years ago I asked five friends to read my manuscript and give me detailed comments. These proved exceptionally helpful but I continued to feel that I was working in a vacuum. It seemed like the Atlantic Writing Competition would be a great way to get feedback from neutral peers who didn't know me. I also thought the judges' critiques would be helpful, which they were.

How did you feel when you won?

I was ecstatic! I was at work when Susan Mersereau phoned me. It had been eight months since I entered the competition and I hadn't been thinking about it. I assumed she was calling to tell me that my membership in the Fed had lapsed and that I owed them money. It was a great feeling to know that some of my peers had read my book and liked it. I was able to phone my wife and tell her, 'Hey, it turns out I am a writer.' Of course, she always believed it even when I was full of doubts. Here was recognition of something I had been doubting for many years: I was a writer.

Before my manuscript won the award, I had sent it to many agents and had either received rejections or no response. I assumed that many of these people probably didn't have the time or inclination to even read what I sent them.

With the award in my pocket I was able to say that the manuscript had been recognized and was worth reading. So I sent it off to half a dozen publishers and waited. One of the offers I received was from a publisher who had been at the awards ceremony, had seen me read, and asked me to submit my manuscript. There is no doubt that winning the competition was a real boost and helped me get the two offers I received.

Do you feel as though you are part of a "writing culture" in Nova Scotia? Or is your experience more isolated, solitary? Do you regularly talk to writers or belong to groups?

It has taken time to find the writing culture in Nova Scotia. My experience is mostly solitary and, until the past couple of years, quite isolated. Having the courage to show my writing to others was a leap. Once I came out of the closet as a writer, conversations with other writers began to happen. My friends will introduce me to writers of their acquaintance as well. One friend introduced me to Chris Benjamin, whose novel *Drive-By Saviours* won the Writing Competition the year before my manuscript did. His novel is coming out this September and he invited me to join a writers' group he belongs to in the city.

What do you envision in your writing future?

The first thing I have to do is work on editing *The Rest Is Silence* with my editor at Goose Lane for its proposed publication in the spring of 2012. My daughter is almost three and I haven't written much since she was born. I am slowly getting back into it.

I have a few other projects I want to pursue. I am slowly learning to blog (scottfotheringham.blogspot.com). When I don't have a lot of time to work on something bigger this gives me the opportunity to practice.

I would like to write more novels. One type of writing I admire combines fiction, memoir and biography. I guess it's the scientist in me, wanting to experiment, that I never quite let die. To do this I am getting back into the routine of getting up early to write before I go to work. ■

The Freelance Beat: Get a business plan

by Sandra Phinney

“**W**riting is like prostitution. First you do it for the love of it, then you do it for a few friends, and finally you do it for money.” – Molière, a.k.a. Jean-Baptiste Poquelin (1622-1673)

Twelve years ago I started my freelance business in reverse – for money. With a bankrupt farm, I had to figure out pronto how to sell articles and find clients. Julie Watson, a freelance writer from PEI, had two bits of advice: create a business plan and join a professional writer’s organization. I latched onto this like a dog with a bone. If I hadn’t, I doubt that I would be freelancing today. Mercifully, I also now write for the love of it, but the bottom line is that I write for a living. It’s my job.

The choices for a freelance writer are huge and include everything from writing for magazines, newspapers, TV, radio and the web to editing, copywriting, translating, technical writing, script writing, corporate writing, writing books, and more.

Where to begin?

Start with a business plan. Make an inventory of your interests and expertise. Come up with three to five areas in the writing realm that you would enjoy and that are paying propositions – even if you are not sure of the rates or what to charge.

My income “plan” for the first three years was pretty basic. Year 1, six magazine stories (\$2,000); two marketing plans for corporate clients (\$5,000); ghost-write two mini biographies for seniors (\$5,000). Total \$12,000 first year. The goal for the second and third years was

to double then triple year one. Expenses? That first year I only had one line for expenses – \$1,200, based on 10 percent, which also came out of thin air. (I now factor in costs related to travel, phone, office expenses, computer, camera, membership fees, books, banking charges, conferences, workshops, etc. and costs are usually in the 30 percent range.)

Although I was capital-G Green, I managed to meet my financial goals, although I never did write any biographies and the one corporate client I had the first year sold his business. The point is, I had a plan. It was primitive, but it included those projected incomes and expenses.

But having broad objectives wasn’t enough. That was the easy part. The key to being successful is to follow up with detailed to-do lists related to the plan. By setting a goal of writing six magazine stories in Year 1, I had to figure out how to analyze magazines, how to develop potential story ideas and the more important task of devising story “angles.” I also had to learn how to interview people, take photographs and write a query letter. My “to-do” list seemed endless. Twelve years later, it still is. But having an organic plan with fluid goals allows for change.

For example, although I ended up doing a lot of corporate writing, I did not find it satisfying. So five years ago, I deliberately started to wean it out of my business plan, with a goal of replacing that income by writing travel stories. Once I mapped out what I’d have to do to,



travel writing became a major part of my portfolio and remains a big part of my business.

I also work to improve my travel writing and photography skills. So include in your business plan a skills/knowledge inventory. List what you want to learn then budget time and money to take courses, read books on the subject and attend conferences.

Also, review and revise your plan and freelance goals on a regular basis. Warning: It’s easy to get derailed as a freelance writer. If you’re not focused, you’ll end up in a spin and it won’t be pretty. Trust me.

Remember Julie’s second bit of advice? Join a professional writer’s organization. There are associations for editors, scriptwriters, journalists, outdoor writers, environmental writers, science writers, technical writers – you name the writing field and there’s bound to be an association you can join. But sometimes these groups require publication credits for membership. Joining open associations such as provincial writing organizations, like the Writers Fed, is helpful for both published and unpublished writers and can sometimes serve as a springboard to publication. No

matter what the group, find time to serve on a committee or board. Volunteer to help on a project. Share information. Network! You'll make steadfast friends, learn a lot and in some mysterious way the investment all comes back – tenfold.

The first professional group I joined was the Professional Writer's Association of Canada (www.pwac.ca). Within three months I had picked up a lead on the PWAC list-serve for a writing gig which amply covered the costs of the membership.

When I finally wrote down in my plan "expand into travel writing" (instead of merely thinking how lovely it would be) a goal was to join TMAC, the Travel Media Association of Canada (www.travelmedia.ca). It took me two years to accumulate enough publication credits to qualify for membership. But then things started falling into my lap – including updating two travel guides, writing an article for *AAA Living* and selling 26 photos to Michelin Atlantic Canada. Today travel writing accounts for 50 percent of my income. But it all started when I wrote down and put into motion what I had to do to be travel writer.

Nutshell: create the intention, act on it and do your homework. Then let the universe unfold.

For a comprehensive approach to writing a freelance business plan check out Paul Lima's site, www.paullima.com (click on For Freelancers). He offers excellent courses (live and online) and his books are packed with information. He's a great role model: he's in the six-figure bracket. Perhaps I should have stayed with corporate writing. ■

Sandra Phinney writes from her perch on the Tusket River in Yarmouth. Future columns will focus on topics ranging from writing for trade journals to finding freelance resources and more.

Acorn Press has a new owner

Charlottetown-based Acorn Press, which has been publishing books about Prince Edward Island by Prince Edward Islanders since 1994, has a new owner. Terrilee Bulger has taken over from founder Laurie Brinklow, who will pursue a PhD program at the University of Tasmania's School of Geography and Environmental Studies in Hobart, Tasmania.

Bulger is committed to keeping the press an Island press. She says, "I want to keep The Acorn Press focused on publishing books for and about Prince Edward Island. It is important to me that island writers continue to be published here." In addition to publishing Island writers, Acorn showcases Island artists wherever possible on book covers and in children's picture books.

Bulger has a strong background in books. She started her career in books at a Charlottetown bookstore in 1987. After seven years of bookselling, she moved to Ottawa to work in book publishing, where she worked as sales rep and publicist for a number of publishers, including Firefly, Key Porter Books, Raincoast, and Douglas and MacIntyre, to name a few. She returned to the Maritimes in 2000 and is currently the Sales Manager for Nimbus Publishing in Halifax. ■

Federal Court of Appeal rules in favour of Access Copyright on K-12 Judicial Review

Canadian creators and educational publishers have won a six-year legal battle to receive reasonable compensation for the reproduction of copyright-protected teaching materials used in the classroom, according to a July decision by the Federal Court of Appeal.

In 2009, the Copyright Board of Canada certified a tariff to compensate creators and publishers for the photocopying of their works in K-12 schools. Ministers of Education of all the provinces and territories, with the exception of Quebec, along with close to a hundred individual school boards, had asked the Federal Court to review the decision.

However the Federal Court found that the Copyright Board's decision was reasonable in light of the evidence before it. The Board had heard that more than 250-million pages of textbooks and other materials are copied for use in K-12 schools every year.

"This is an important decision for rights holders not just in the education sector, but in every field of creative endeavour," said Maureen Cavan, Executive Director, Access Copyright. "The decision is bitter-sweet when you consider that the federal government's proposed changes to the Copyright Act could impair future compensation for reproduction of materials used in education," said Roanie Levy, General Counsel, Access Copyright.

What's being photocopied today by the primary, secondary and post-secondary education sector is the equivalent of 3 million books a year. "That's 3 million books that have not been sold. As long as reproduction is compensated, creators and publishers and the thousands of knowledge workers supported by this industry can survive. Take away the compensation, and you will jeopardize a Canadian industry that provides Canadian children and their teachers with Canadian content," Cavan added. ■

ImPRESSed & E-pressed

Drive-By Saviours

Chris Benjamin

Roseway Publishing, \$19.95, September 2010, ISBN: 9781552663691

Mark is demoralized by his job and dissatisfied with his life. Bumi, an Indonesian restaurant worker, is a radical genius and a survivor of a residential school under the authoritarian Suharto regime. Set in Canada and Indonesia, Mark and Bumi develop a friendship that forces both men to confront their personal history.

Drive-By Saviours, then titled "Living in the Dirt," won the 2008 Atlantic Writing Competition's H.R. Percy Prize for unpublished novel manuscripts. Chris Benjamin is the Sustainable City columnist at *The Coast* newspaper in Halifax.

My Face Shines Like Sunshine

Serena Cassidy

Lulu.com, June 2010, ISBN: 978-0-557-50657-6

\$15.99 paperback, \$6.50 file download

My Face Shines Like Sunshine is a collection of poems that embrace nature, character development and personal growth, life, relationships, and, of course, love. Each poem is accompanied by a self reflection. Titles such as 'What's so Special about a Seagull?', 'You've Heard This Before' and 'A Women's Work' highlight how even everyday events can become surreal when we stop and reflect on them.

Serena Cassidy has enjoyed writing since childhood. She is a policy analyst and freelance writer who lives in Halifax. This is her first book of poetry.

Take As Directed:

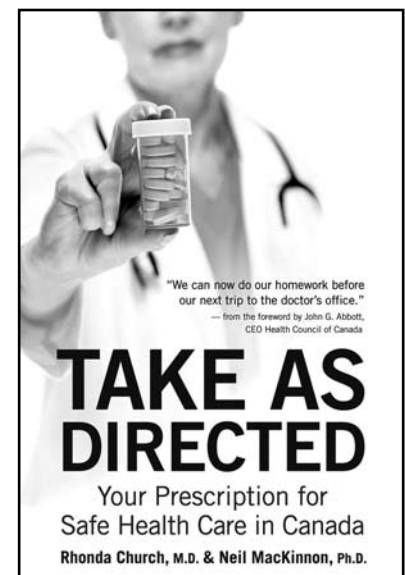
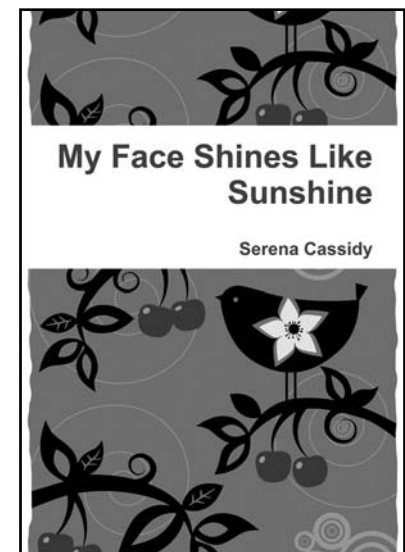
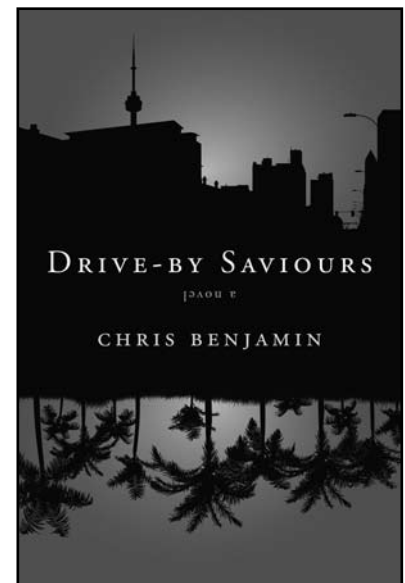
Your Prescription for Safe Health Care in Canada

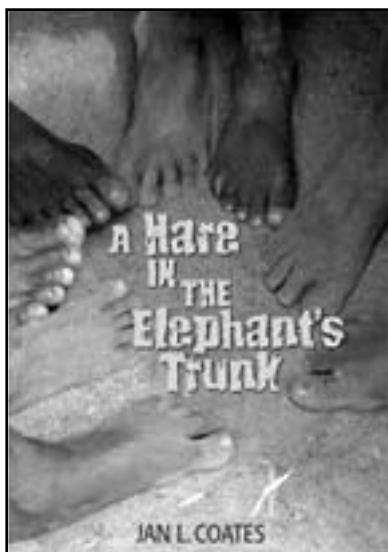
Rhonda Church, M.D. & Neil MacKinnon, Ph.D

ECW Press, \$19.95, September 2010, ISBN: 9781550229523

Take As Directed gives Canadians a guidebook to safely navigate encounters with health-care providers and optimize the management of our own health. In the book, a family physician and pharmacy professor discuss the role each of us can play in achieving the best and safest possible health outcome for ourselves and our families.

Rhonda Church, M.D., has almost two decades of experience as a cradle-to-grave family physician. She currently practices in Bridgewater, where she is on staff at the South Shore Regional Hospital. Neil MacKinnon, Ph.D., FCSHP, is the Associate Director of Research, College of Pharmacy, and Associate Professor, School of Health Services Administration and Department of Community Health and Epidemiology at Dalhousie University, Halifax.





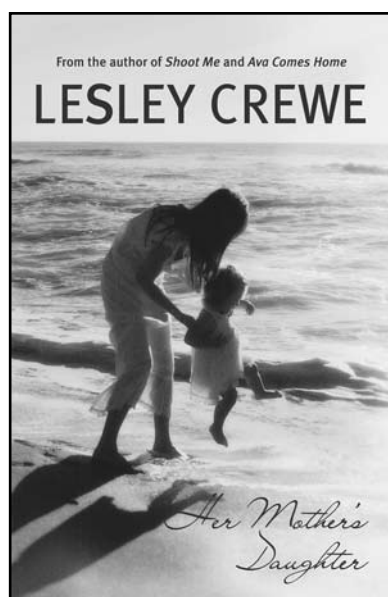
A Hare in the Elephant's Trunk

Jan L. Coates

Red Deer Press, \$12.95, September 2010, ISBN: 9780889954519

When civil war strikes seven-year-old Jacob Deng's southern Sudanese village, he embarks on a seemingly endless journey that tests his courage and determination. Jacob and his young friends are confronted with war, starvation, dehydration, raging rivers, crocodile and lion attacks, and the evil Majok – a constant thorn in Jacob's side – as their odyssey takes them from Sudan to Ethiopia and then Kenya. Gradually, his boyhood desire to become a soldier wanes and Jacob begins to embrace his mother's belief in education as the road to peace and stability.

Jan Coates was inspired by Jacob Deng, one of the so-called "Lost Boys of Sudan," who will graduate from St. Mary's University this fall. She was mentored by Gary L. Blackwood in the winter of 2008-09 while writing this novel. She is the author of *Rainbows in the Dark* (2005) and lives in Wolfville.



Her Mother's Daughter

Lesley Crewe

Nimbus Publishing, \$19.95, September 2010, ISBN: 9781551097749

Sisters Bay and Tansy grew up side by side in Louisbourg, Cape Breton, but were complete opposites. Bay stayed in town into her adult life and Tansy left suddenly while still a teenager. Now, however, Tansy is home and befriendng Bay's teenage daughter and unwittingly falling in love with her love-interest, Dermot.

Lesley Crewe is the author of five novels, including *Hit and Mrs.* and *Relative Happiness*, which was shortlisted for the Margaret and John Savage First Book Award. She lives in Homeville, Nova Scotia.



Two More Solitudes

Sheldon Currie

Key Porter Books, \$16.68, August 2010, ISBN: 9781554703036

Sheldon Currie finds new meaning in Hugh MacLennan's *Two Solitudes* and profane humour in Dante's *Inferno* as he tells the story of one man's search for redemption. Ian's downward spiral is an unconventional one: he tells his sad and woeful tale to a nun-turned-torch singer in a dingy club, and he is sidetracked by baseball games and temporary amnesia. As Ian loves and leaves a succession of women and career paths, we come to understand him and his changing world, and root for him to find a star to guide him home.

Sheldon Currie is the author of *The Glace Bay Miner's Museum* and *The Company Store* among others. He completed post-graduate work at the University of New Brunswick and the University of Alabama and taught in high schools and at St. Francis Xavier University. He is now retired and writes full-time.

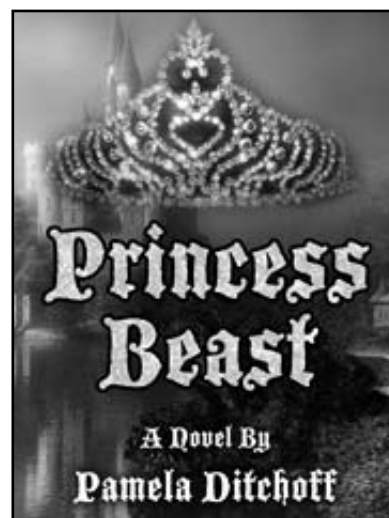
Princess Beast

Pamela Ditchoff

an e-book, Stay Thirsty Press, Amazon Kindle Book

Rune, the 14-year-old daughter of Beauty and the Beast, falls in love with Hans the Hedgehog just as a spell is broken and Hans is turned back into a handsome prince, stealing him away from Rune. Rune embarks on a quest to win back her love and meets famous fairy-tale characters along her odyssey.

Pamela Ditchoff is the author of three novels, *Seven Days & Seven Sins*, (Shaye Areheart Books at Random, 2003), *The Mirror of Monsters and Prodigies* (Coffee House Press, 1995), and *Mrs. Beast*, another e-book, published by Stay Thirsty Press. She lives in Liverpool.



Animal Talk:

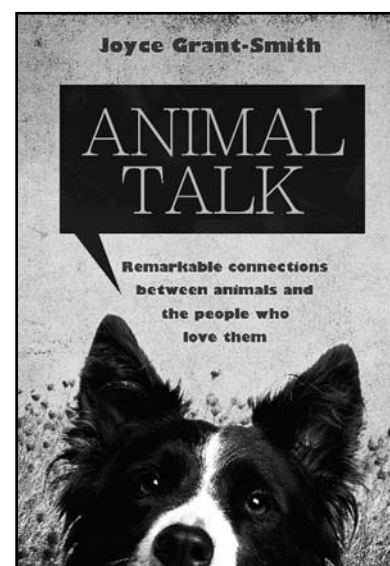
Remarkable Connections Between Animals and the People Who Love Them

Joyce Grant-Smith

Nimbus, \$14.95, September 2010, ISBN: 9781551097787

These true stories show us the scope of an animal's ability to communicate with each other and us with them. Each story shows us a very different example of a pet's influence on the world around them and the book includes a looking into the growing field of animal communicators – people who try to interpret what our animals are trying to tell us.

Joyce Grant-Smith lives in the Annapolis Valley with her husband Les. Her profound connection with some of her pets prompted to learn more about animal communication and to begin this book.



Conflict In The North

Daniel Little

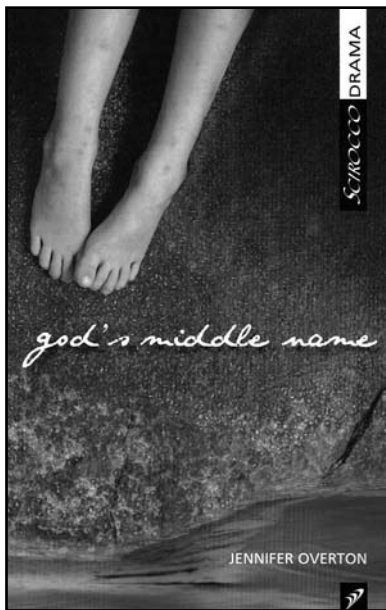
Published by iUniverse.com, October 2009, ISBN: 9781440176746

perfect bound softcover \$14.95, e-book \$6

It is 1966, and the Cold War is hot! The Prime Minister knows that Canadian sovereignty is only being given lip service by the world's two super powers, but when a team of Soviet commandos is discovered in Labrador on a mission to disrupt NORAD's Pinetree Line communications, he realizes he must act swiftly or risk Canada forever becoming a mere puppet on the world stage.

Daniel Lloyd Little was born in Moncton, New Brunswick, in 1956 during the height of the cold war. From an early age he showed a great interest in military subjects. In later years he travelled extensively throughout North America visiting historic sites and museums. The owner of an extensive collection of books and artefacts on military history, Daniel has continued his study of all aspects of warfare and military history from ancient studies to the current era.





God's Middle Name

Jennifer Overton

Scirocco Drama, August 2010, ISBN: 978-1897289549

God's Middle Name is a moving play that will take you through one mother's journey into the uncharted territory of raising an autistic child – exploring the fear of the unknown and the difficult road to acceptance. Written with sensitivity and lightness of touch, *God's Middle Name* does not flinch from describing the grief involved in parenting an autistic child, yet the overall sense is one of joy in Nicholas's accomplishments.

Jennifer Overton's career as a professional actor and director has spanned 20 years, including productions at leading regional theatres in Canada, as well as major film, television and radio roles. She has also taught at several theatre departments at universities across Canada. In 1997 her son was diagnosed with Autism and she has been writing about how the condition has affected her family. Jennifer lives with her husband David and son Nicholas in Halifax.



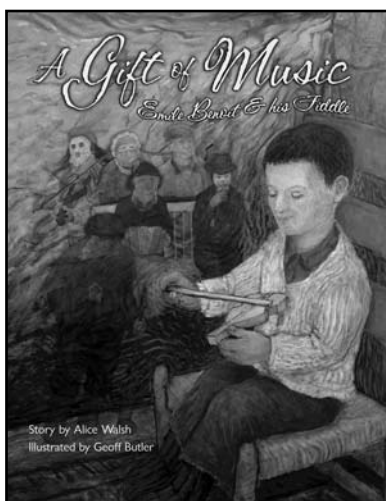
Against the Hard Angle

matt robinson

ECW Press, \$16.95, April 2010, ISBN: 978-1-55022-915-8

The two sections that comprise matt robinson's fourth volume of poetry, though disparate in terms of form, share a common concern with ideas of relationship and its examination. At their core, these are poems about where we stand in relation to the rest of our various worlds.

In the opening section, the 2009 Malahat Review Long Poem Award-winning "against the hard angle" steadily develops a grudging momentum, all the while searching for a way to articulate loss, in the end becoming a kind of meditative catalogue of relationship breakdown and divorce. The second section takes as its immediate subject matter a different sort of relationship. Part extended love song to and for a city and part meditation on what a city can say to and about us, *Against the Hard Angle* uses some of Halifax's most and least famous places as jumping off points for a stop-and-start lyrical tour of eastern Canada's largest urban centre, a sometimes fraught journey.



A Gift of Music

Alice Walsh, Illustrated by Geoff Butler

Tuckamore Books, \$12.95, 2010, ISBN: 9781897174524

When he was a young boy, Emile Benoit dreamed of having his own fiddle and on his twelfth birthday, he got a big surprise! His father had made a fiddle out of old violin parts. Soon he was amazing everyone by playing tunes he wrote himself. And by the time he was an adult, he had played his instrument all over the world.

A former pre-school teacher, Alice Walsh grew up in northern Newfoundland and now lives in Lower Sackville, Nova Scotia. Her published work includes six books for children, all of which have been nominated for, or won, literary awards.

Who's doing what

■ **Jennifer Stone** is excited to tell us that her short story, entitled "Thomas and the Woman," won first prize in *Grain* magazine's annual competition. It will be published in their Winter issue, 38.2, due out near the end of the year or in early 2011. It is her eighth published short story.

■ The finalists were announced for the 2010 Canadian Children's Book Centre Awards and a couple of Fed members made the cut. **Janet McNaughton** is shortlisted for the TD Children's Literature Award (worth \$25,000) for *Dragon Seer* (HarperCollins Publishers) while **Laura Best** made the list for the Geoffrey Bilson Award for Historical Writing for Young People (\$5,000) for her book *Bitter, Sweet* (Nimbus Publishing).

■ **Christine Welldon's** book, *The Children of Africville* (Nimbus) has been short-listed for the Hackmatack Award in the non-fiction category. Her next book, *Making Waves*, about the life and times of Molly Kool, will be published in spring 2011.

■ Newly retired from the Annapolis Valley Regional School Board, **Don Aker** is now enjoying being a full-time writer. His agent, Marie Campbell, recently sold two more of his YA novels to HarperCollins – *The Fifth Rule*, the long-awaited sequel to his bestselling *The First Stone*, will be published next spring, to be followed by *The Grooming Ground* (working title). Don was one of four Atlantic writers chosen to take part in the Atlantic Film Festival's 2010 Inspired Script Workshops, resulting in the completion of his feature-length

screenplay *Delusion Road*, to be pitched at the AFF in September. Supported by a Creation Grant from the Culture Division of Nova Scotia's Department of Tourism, Culture, and Heritage, Don is currently working on a novelization of his screenplay.

■ **Jane Baskwill's** book, *Getting Dads on Board: Fostering Literacy Partnerships for Successful Student Learning* (2009, Pembroke) was listed as one of the Canadian Children's Book Centre Best Books of 2010 under the Professional & Resource category. Her latest published professional book for teachers is *Books as Bridges: Using Text to Connect Home and School Literacy and Learning* (2010, Pembroke.)

■ **Sheila Morrison** has contributed a prose piece to *Women Who Care, Women's Stories of Health Care and Caring*, an anthology of prose and poetry about recipients and providers of health care from Pottersfield Press. The book will be launched this fall in several cities across Canada.

■ **Heddy Johannesen** is proud to announce that her article about how she reveres the Goddess Brighid has been published online at www.witchvox.com/va/dt_va.html?a=&c=words&id=13934

■ **Sara Mian's** short fiction will be published in issue #50 of *Filling Station Magazine* and issue #57 of *SubTerrain Magazine*.



Warren Heiti opens the celebratory reading on August 7 for participants of this year's Summer Intensives in Fiction and Poetry, led by Heiti (poetry) and Heather Jessup (fiction). Writers assembled for a week in August to hone their writing and later share it with each other. WFNS hopes to hold similar workshops again next summer.

■ **Joanne Jefferson** will be attending the Banff Centre's Writing With Style program in September, where she'll be working on a new novel project under the guidance of Tim Wynne-Jones. A professional development grant from the Nova Scotia Department of Tourism, Culture and Heritage is making it possible for her to attend. Check out the department's website for information on its Grants to Individuals program (www.gov.ns.ca/tch/pubs/individuals_app_march_2010.pdf). Deadlines for applications are May 15 and December 15.



■ On July 29, at the Battle of the Restigouche National Historic Site in Quebec, **A.J.B. (John) Johnston** made a presentation based on his Clío-award winning book, *Endgame 1758*, entitled 'Le siège de 1758 à Louisbourg et les conséquences sur la région atlantique.' It's available in both French and English editions.

■ **Genevieve Graham-Sawchyn** is absolutely thrilled to announce that she has accepted an offer for a two-book deal from Berkley Publishers – a division of Penguin Books – to be in bookstores in early 2012. We're thrilled too!

■ **Nate Crawford** will be travelling to Manitoba this September to participate in The Play's the Thing, a night of play readings presented by THIN AIR 2010: The Winnipeg International Writers' Festival, where he'll present a scene from his latest full-length play *That's Happiness*.

■ London is calling for **Virginia Hayden**'s writing! Her short screenplay, *Happiest Day*, was filmed there in August and her short play, *The Inspiration* – first produced in Anigonish and then in Winnipeg – has been selected for the Off-Cut play festival and will be produced at the Old Red Lion Theatre this autumn.

■ Fed members are well represented in the long list of the ReLit Awards, acknowledging achievements in independent and small-press publishing. Short fiction sees **Ryan Turner's** *What We're Made Of* (Oberon) and *Fatted Calf Blues* (Turnstone) by **Steven Mayoff**. The novel category includes **Binnie Brennan's** *Harbour View* (Quattro), **Elaine McCluskey's** *Going Fast* (Goose Lane) and **Syr Ruus's** *Love Songs of Emmanuel Taggart* (Breakwater). Poetry features *Animals of My Own Kind* by **Harry Thurston** (Signal), *Next to Nothing* by **Christina McRae** (Wolsak & Wynn), *I & I* by **George Elliott Clarke** (Goose Lane) and *The Dead Can't Dance* by **Pam Calabrese MacLean** (Ronsdale).

■ Keep your eyes peeled for short stories from **Syr Ruus** in upcoming issues of *The Nashawaak Review* and *Transition*.

■ **Valerie Compton's** short fiction "Lolly," appears in *Riddle Fence 6*. "Lolly" is an outtake from Valerie's novel, *Tide Road*, forthcoming from Goose Lane Editions in early 2011.



■ Two Fed members have drawn from their experiences riding the rails to contribute to *Through The Window of A Train, A Canadian Railway Anthology*. **Susan Cameron** has three stories, "Bridgewater Bound," "Blueberry Special" and "The Remembrance Trail (Lest We Forget)." and **Paul Sutton** enters one with "Rail Tails." Susan and Paul also teamed up to throw a launch party for the book at the Fed space in Halifax on August 30.

■ Early September saw the CV2 Magazine Coast to Coast Reading Tour blow into Halifax. Poets (and Fed members) **Sue Goyette**, **matt robinson**, and **Miki Fukuda** shared the stage with host Michelle Elrick, a poet from Winnipeg and CV2 staff member, and fellow writer in verse Jeanette Lynes.

■ Poetry by **Sue Goyette** and **Brian Bartlett** grace the pages of the summer issue of *The Fiddlehead*. And **John Wall Barger** is in the summer edition of *PRISM International*.

■ The Canadian Children's Book Centre selected *The Boy Kelsey* by **Alfred Silver** and published by Great Plains Teen Fiction, as a Best Books for Kids & Teens 2010. It's the story of real life explorer Henry Kelsey as a young apprentice sent on an impossible mission, and what might have happened during 1690, the year missing from his extensive journals.

■ New books out this fall: **Ami McKay** follows up her best-selling first novel *The Birth House* with *The Virgin Cure* (Knopf Canada). It's set in New York in 1871, where a 12-year-old girl named Moth is befriended by a young pickpocket and is initiated into the criminal world of the Lower East Side. **Sheree Fitch's** new YA novel *Pluto's Ghost* (Doubleday Canada) tells the story of a troubled young man who hunts down his girlfriend, who is planning to abort the baby he believes is his. Dancing Cat Books, Cormorant Books kidlit imprint will release **Jill McLean's** latest novel – *Home Truths*, in which a teenage bully is forced to confront his own bullying father. In Lesley Choyce's *Random* (Red Deer Press), a 16-year-old boy attempts to find meaning in his life after the sudden death of his parents. The third adventure in **Philip Roy's** Submarine Outlaw series is *River Odyssey* (Ronsdale Press). This time the young hero searches the St. Lawrence River for his father.

Workshop Season kicks off at The Fed

Watch the WFNS website (www.writers.ns.ca) for upcoming workshops with instructors **James Leck** and **Jessica Scott Kerrin** (see page 3) and *Rural Writes* announcements and more

Harvest of Words –

A Memoir Writing Weekend with Marjorie Simmins, Oct. 16 & 17

How do you start writing a memoir? What exactly is a memoir? Can it have illustrations? Can it include other genres of writing such as poetry? How long should it be? Are there any rules to memoirs that must be followed? Are you writing the memoir as a journey of self-discovery, or primarily for your family and friends, or for a larger audience – or some combination of all three? Should you self-publish or seek commercial publication? What do you include and what do you leave out? How do you stay motivated to complete your memoir and then re-draft and polish it to its best, most readable form?

Over the course of two days, you will be given the information you need to start the process of designing and writing your own memoir.

Where: WFNS, 1113 Marginal Road, Halifax

When: October 16 & 17, from 9 to 5 both days (two short breaks and an hour lunch)

Who: People of all ages, all different writing backgrounds and writing experience. Participants should enjoy writing and have a strong desire to write the stories of their lives.

How: Lecture, small and large-group discussion

Why: Because you wish to harvest the stories of your life.

Pre-course homework: Participants will complete a questionnaire about their interest in memoir writing and writing experience, which will be submitted to the instructor, not later than October 4. As well, there is a pre-seminar writing assignment, also due October 4. The assignment will be discussed in class. Questionnaires and assignments will be emailed to: mls@marjoriesimmins.ca

Cost: \$90 WFNS members/\$120 Non-members (Easy payment terms negotiable)

Three Bonuses:

- 1) All participants are eligible for a book draw, which will give away a best-selling memoir;
- 2) on display: a best-selling memoirs book table, with over 50 memoirs of all vintages and varieties, which participants can peruse on breaks and lunch;
- 3) and finally, all participants will receive a copy of Simmins' memoir writing booklet, *You Did It Your Way*, along with other handouts.

Note: There must be a minimum of 10 participants for the seminar to be scheduled.

Marjorie Simmins is an award-winning writer living in Halifax. Simmins has been a professional writer, editor and writing instructor since 1991. Her memoirs, articles and essays have been published in regional and national magazines and newspapers across Canada, and in Canadian and American anthologies. For more information on her writing, go to: www.marjoriesimmins.ca ■

ScreenScene

Ron Foley Macdonald

Back in the 1990s the former head of the Nova Scotia Film Development Corporation, Roman Bittman, stated three things were necessary to build and sustain a viable motion picture industry in the province. The first was a tax credit. The second was infrastructure – specifically a studio – and the final piece of the puzzle was a film school.

A decade and a half later, we still have the tax credit, and we have not one, not two, but three film schools (NSCAD University, Nova Scotia Community College, and the Centre For Arts and Technology). What we're seeing erode is the infrastructure.

While the big infrastructure loss was the Electropolis Studio complex, the more insidious gap emerging is the problem facing the region's largest post-production house, Power Post. Initially spun off the Salter Street empire, Power Post has played a crucial part in the development of the industry here. Power Post has invested in up-and-coming filmmakers through exceptionally generous sponsorships at the Atlantic Film Festival, the Linda Joy Awards, The Atlantic Filmmaker's Co-operative and many others. The result has been a clear career track path for young filmmakers on their way to permanent places in the East Coast motion picture production firmament. What happens, however, when one of the Atlantic region's key players can't find enough work to sustain itself? It's a question that deserves some attention.

First off, Power Post's difficulties come from sectional weakness in the production scene, particularly the drop in documentary work for Canadian specialty TV services since

the massive reorganization of those channels over the last three years. Commissionings from the likes of Bravo!, Space, Vision and Discovery have slowed to a trickle.

As some companies grow – such as John Wesley Chisholm's outfit, Arcadia Entertainment, which has seen its sector blossom by 10 per cent a year – they often gain better traction for post-production deals right across the country. As they grow, those companies often opt to buy their own post equipment to keep everything in-house. Increased competition from advertising agencies and other recording studios have also cut into the business. But there's no question the nature of the East Coast motion picture production sector is changing. We're seeing some retirements among the first generation of producers. Others are gearing down. Meanwhile, there's more than 50 graduates a year coming out of those three film schools.

The result is a dynamic that's a bit unfamiliar. It's not exactly spectacular growth, neither is it a cataclysmic collapse. Instead, it's the mostly orderly shift of a gently maturing industry. This year, for example, the three principle actors from the *Trailer Park Boys* filmed the first episodes of their new series, while TPB founder Mike Clattenburg helmed a non-TPB feature partly filmed in Nova Scotia.

And even with the Canadian Dollar reaching parity with the U.S. greenback, adjustments in the tax credit system have managed to stabilize production levels. With outside producers coming to Nova Scotia for its unique look as much as

its film tax credits, we've managed to be insulated from some of the wild ups and downs that have affected the rest of the country. A string of gigantic productions – from the sci-fi epic *Outlander* to the German-Canadian co-productions *The Sea Wolf* and *Moby Dick* to the current Stephen King TV series *Haven* on Showcase – have floated the production and service industries quite nicely.

Add in a strong string of local feature films shot in 2010 – *Whirlygig*, *The Corridor*, *Hobo With A Shotgun*, *Cloudburst* – and a return of Tom Selleck this fall for another Jessie Stone CBS TV Movie, and you have the recipe for another strong production year. With the New Minas-shot series *Meet Phil Fitz* renewed for another year, the production schedule looks pretty good.

The problems of Power Post, however, reveal that everything is not all rosy right across the board. Some of this is the natural ups and downs of a naturally cyclical industry. For the doom-and-gloom minded, it could be a sign of looming disaster. The facts, however, show differently. More likely, it's a sign of change in an industry that naturally changes all the time. Maturity? Maybe.

We may not be in for much more explosive growth in the East Coast motion picture production sector. More like it's steady as she goes, through the occasional bit of blustery weather. Meanwhile, we continue to remain relatively buoyant, even as people both leave and enter the industry. ■

New Board members

Four new faces joined the Fed's Board of Directors in June.

Kathleen Martin

Kathleen Martin-James came to Halifax by way of the University of Toronto, and Queen's University in Kingston. She moved to Nova Scotia when Mike, now her husband, came to study the endangered leatherback sea turtle.

Kathleen is the author of six non-fiction books for children: *Sturdy Turtles*, *Building Beavers*, *Floating Jellyfish*, *Gentle Manatees*, *Soaring Bald Eagles*, and *Swimming Salmon* (Lerner Publishing Group). She has edited children's fiction books for Front Street/Cricket Books in Chicago, and was an acquisitions editor for the Cricket Magazine Group.

Kathleen also writes for adults. She is the Atlantic correspondent for *Marketing Magazine*. She edits fiction, poetry and non-fiction books for publishers in Canada and the United States, and has written for a variety of magazines and newspapers. She previously taught communications at Acadia University.

When she isn't freelancing, Kathleen is the executive director of the Canadian Sea Turtle Network, which allows her to spend a lot of time with fishing community members across Nova Scotia and a lot of time learning about and attempting to help the leatherback turtle, her favourite animal

Brian Braganza

Brian has been writing poetry for 25 years. He lives in a strawbale house that he built with his wife Barbara, daughter Carlyne and many eager volunteers. A participant in this year's mentorship program, Brian worked with poet Lorri Neilsen Glenn on a collection entitled "The Cross Roads." Brian is currently working on a manuscript of poetry that is an exploration for, and a building of, home.

Liz Crocker

In 1969, Liz returned to Halifax to marry Brian Crocker and teach at the Halifax Grammar School. In 1971, she was appointed the first director of the IWK Hospital's child life department.

The next decade saw her serving a three-year term as a provincial appointee to the Halifax Board of School Commissioners, starting a regional affiliate of the National Association for the Care of Children in Hospitals, earning a master's degree in special education, serving on the national Expert Group on Child Care in General Hospitals, and becoming the first President of the Nova Scotia Advisory Council on the Status of Women.

She left the IWK in 1981, only to return as a member of the hospital's board of directors, and started writing in earnest while being continually distracted by such interesting adventures as politics, broadcasting, mentoring young entrepreneurs and being a simulated patient for Dalhousie's medical school.

She established Frog Hollow Bookstore in Halifax, which she sold in 1987. She co-founded Woozles Bookstore in Halifax in 1978 and continues to co-own what is now the oldest children's bookstore in Canada. In 1992 she co-founded P'lovers Environmental Store, which now has locations in Nova Scotia and Ontario.

She recently edited *The Healing Circle*, published in May of this year and co-authored *Privileged Planet*.

Ryan Turner

Many of Ryan's short stories have appeared in Canadian journals such as *Prairie Fire*, *filling Station*, *Qwerty* and *The New Quarterly*. His first book *What We're Made Of* was published by Oberon Press in the fall of 2009. He lives in Halifax and is currently at work on a novel. You can find him at his website: www.ryannicholasturner.com.

Returning members of the Board of Directors are:

Stephens Gerard Malone, president
Bretton Loney, secretary
Don Roy, treasurer
Stephen Kimber, past-president
Shandi Mitchell,
Steven Lafolley,
Vicki Grant,
Judith Meyrick, and
Jon Tattie. ■

Markets, etc.

■ **subterrain:** P.O. Box 3008, MPO, Vancouver, BC V6B 3X5 (www.subterrain.ca) Upcoming theme issues: #57 (Winter 2010) Regret "Regrets, I've had a few ... but then again, too few to mention..." deadline: Sept. 15. #58 (Spring 2011) Chance "A roll of the dice, a blink of the eye. Is it Chance ... or Fate?" deadline: January 15. Feel free to interpret these themes in unique and unusual ways.

■ **Matrix:** (www.matrixmagazine.org) Looking for Zen-inspired poetry. E-mail submissions only. Deadline Oct. 31. *Kado*, or the way of poetry, is one of the ways to *satori*, or enlightenment. The observer steps away: the Zen poem celebrates "not the self or the seer, but the world seen" (Sam Hamill). Zen aesthetics value simplicity, naturalness, directness, and profundity. Attention to the moment is one of its hallmarks. No other Asian form has so intrigued and proliferated in the English-speaking world as the Japanese haiku. Send your Zen-inspired poems in forms that are related or have been shaped by it such as haiku, tanka, haibun, and the collaborative renku. Submissions should be sent by email as Word (.doc) attachments to the issue editors, Mary di Michele and Susan Gillis, at matrixzenpoetry@gmail.com.

■ **Mosaic: Journal for the Interdisciplinary Study of Literature.** Special Issue: Romance Deadline October 31. "The OED has to give some three pages to defining the word Romance that, with all of its rich history, is at the center of this Mosaic Call for Papers. We invite innovative interdisciplinary

literary and critical submissions for a special issue we are planning on this theme. For this issue, our interests include, but are not limited to, the following: 'the Romantics,' who have undergone a renaissance of late; the French novel, the roman; romantic fiction; Romanticism; the state of the love story in literature and/or film; and the figure of the 'romantic.'" Details: www.umanitoba.ca/publications/mosaic. There's no indication of payment on the website.

■ **Enfield & Wizenty:** (www.enfieldandwizenty.ca) This Winnipeg, Manitoba, publisher is offering a \$5,000 advance for best novel or short story collection by a Canadian author. Consult their backlist to decide if your work is likely to fit into their publishing program. Will assess submissions until December 1.

■ **Oolichan:** P.O. Box 2278 Fernie, B.C. V0B 1M (www.oolichan.com) Publishes literary fiction, poetry, children's and young adult books, and creative nonfiction. Publishes about 10 titles each year. All queries and submissions must be sent by ordinary mail. Submit the complete manuscript for a children's picture book. For all other genres, submit a sample of 10 poems, or the first three chapters of a fiction or non-fiction manuscript. Details on website.

■ **Great Plains Teen Fiction:** 345-955 Portage Avenue, Winnipeg, MB, R3G 0P9 (www.greatplains.mb.ca) Currently seeking contemporary and historical fiction from Canadian authors for readers age 14-18. Stories can be set anywhere, though they prefer them to be set on this world, present or past. If you are a previously published author, query by email with a synopsis of your

story, a short bio, and your previous publications. If you are an emerging author, send by standard mail a cover letter, synopsis, and the first one to three chapters of your book.

■ **TouchWood Editions:** 340 - 1105 Pandora Ave., Victoria, BC, V8V 3P9 (www.touchwoodeditions.com) Publishes books of literary merit about Canada's West – the people, places, landscape, food, art and culture of the region.

■ **The Gloaming:** (www.thegloaming.com) a speculative fiction magazine based in Montreal. Publishes science fiction, fantasy and horror prose, poetry, and non-fiction. Deadlines: September 15, December 15, March 15, July 15. Word limits for prose and nonfiction: 2,500. For poetry 3 pages. Pays 1 cent/word for prose and \$.5 per poem.

■ **The Iowa Review:** 308 EPB, University of Iowa, Iowa City, IA 52242 (<http://iowareview.uiowa.edu>) Published in April, August, and December of each year. Unsolicited manuscripts are welcome during the fall semester only – September, October, and November. Work that arrives at any other time will be returned unread. Does not consider e-mail submissions. Publishes fiction (short stories, flash fiction, graphic novels, self-contained novel excerpts, and plays); poetry (of all kinds, including verse plays and longer work, send up to 5 poems); and creative nonfiction (including personal essays, lyric essays, memoirs, and literary journalism). Also publishes reviews and interviews with writers of fiction, poetry, and nonfiction. Pays \$1.50 per line for poetry (\$40 minimum) and 8 cents a word for prose (\$100 minimum).

Contests

■ 2011 Winston Collins/Descant Prize for Best Canadian Poem:

50 Baldwin St., Toronto ON M5T 1L4. (www.descant.ca/contest.html) Deadline October 8. Max length is 100 lines. Blind judging, include covering letter with name, address, email and title of poem. Unpublished material only. Entry fee \$30 (includes subscription to *Descant*). Include SASE. Prize: \$1,000; 2 honourary mentions \$250 each.

■ CV2's 35th anniversary

poetry contest: Contemporary Verse 2, 502-100 Arthur St, Winnipeg, MB, R3B 1H3. (www.contemporaryverse2.ca) Deadline: November 1. 1 to 4 poems/ submission, entry fee: \$24, includes a 1-yr subscription to CV2. Prizes: \$500/\$300/\$150/2 honourable mentions + paid publication for each winner. Whether 35 lines, 35 stanzas or "35" written into the poem itself, each poem must incorporate "35" somehow in its language or form. No extra points for being tricky, but they're definitely open to innovation! Each poem may not exceed 100 lines. Judging is blind, include contact info on a separate sheet. Check website for details.

■ Malahat Review: (www.malahatreview.ca)

Open Season Awards 3 categories: poetry, short fiction, creative nonfiction; deadline November 1. **Long Poem Prize** \$1,000; enter a single long poem or a series of poems; deadline February 1, 2011. **Far Horizons Award for Short Fiction** – \$1,000; emerging writers may enter one short story; deadline May 1, 2011. Complete guidelines on website.

■ **Prairie Fire:** 423 – 100 Arthur St., Winnipeg MB R3B 1H3 (www.prairiefire.ca) Banff Centre Bliss Carmen Poetry Award – 1, 2 or 3 poems per entry, max 150 lines per entry. Short Fiction – 1 story per entry, 10,000 words max. Creative Nonfiction – 1 article per entry, 5,000 words max. Prizes in each category 1st \$1,250, 2nd \$500; 3rd \$250. Deadline November 30. Entry fee \$32 includes subscription. Details on website.

■ **PRISM international:** Creative Writing Program, UBC, Buch. E462 – 1866 Main Mall, Vancouver BC V6T 1Z1 (www.prismmagazine.ca) **Literary Nonfiction Contest:** deadline November 30, 1st prize \$1,500.

Short Fiction Contest: deadline January 29; 1st prize \$2,000, 3 runner-up prizes of \$200 each. **Poetry Contest:** deadline January 29; 1st prize \$1,000 and 2 runner-up prizes of \$300 and \$200. Entry fee \$25, includes subscription. Details on website.

■ **The Fiddlehead:** 20th annual literary contest: Campus House 11 Garland Court, UNB, PO Box 4400, Fredericton NB E3B 5A3. (www.thefiddlehead.ca) Deadline December 1 postmark. *The Fiddlehead* turns 65 this year and is commemorating 2010 in a big way. \$2,010 Ralph Gustafson Prize for Best Poem and \$500 each for two honourable mentions (send up to 3 poems, no more than 100 lines each). \$2,010 for Best Story and \$500 each for two honourable mentions (6,000 words max). Entry fee \$30, includes subscription. Complete details on website.

Gaspereau Press Wayzgoose & Open House, Saturday, October 23

Traditionally, a wayzgoose is an annual supper hosted by the proprietors of a printing establishment for their employees. At Gaspereau Press, their wayzgoose is a more public event, designed to increase community awareness about the book arts by bringing artists, writers and readers face to face with the people and the tools of the trade: type, ink, paper and the printing press. Gaspereau is located at 47 Church Avenue, Kentville – the green building behind the King's Arms Pub.

Schedule of Events

9 a.m. to Noon – Book Arts Workshops: Calligraphy and bookbinding workshops at the Kentville Civic Building (354 Main Street). \$30 fee. Pre-register at workshops@gaspereau.com or 902 678-6002.

10 a.m. to Noon – Morning Shop Talks and Demonstrations: The offcut paper sale will also be in its early hours. Free admission.

2 to 4:30 p.m. – Open House at Gaspereau Press: All sorts of demonstrations. Free admission.

7 to 10 p.m. – Evening Presentations at the Kentville Rec Centre: Free admission.

There's a bonus event on Wednesday, October 21 at 7 p.m. Wolfville's Fundy Film Society will screen *Proceed and Be Bold*, a documentary film that follows the life and work of Alabama letterpress printer Amos Paul Kennedy Jr., and his socially and politically charged works of art. Screening to take place at Acadia Cinema's Al Whittle Theatre, 450 Main Street, Wolfville. General admission charge of \$8. ■

Our website's new look

Check out writers.ns.ca. Pretty cool, eh? Krysta Sero has been hard at work all summer concocting this new fangled webzone and, we think, has done a pretty great job. Please note, while our new look is live and on the World Wide Web, this is still just a “soft” launch, meaning that some links will be dead, there will be typos, and some content (such as online membership renewal and *Eastword* back issues) will still be listed as “coming soon.” We need your help in raising up our little pup of a site: please help us proof-read and test out links. Spot a typo or get frustrated by a dead link? Let us know! Where can you let us know? Read on ...

E-mailing the Fed

You can now reach WFNS staffers directly! Our new inboxes have been up and running since August 17, and still have that fun, “new email” smell for the gang at the office. Please note our new address and what we handle and fire away!

For information and questions relating to WFNS and its programming, including workshop enrolment, mentorships, competitions, our newsletter, etc, email **Hillary Tidle** at programs@writers.ns.ca.

To list an event on our website and/or e-loop, and for manuscript evaluation and writer-in-residence queries, email **Sue Goyette** at events@writers.ns.ca.

For information and questions relating to our Writers in the Schools program, email **Heidi Hallett** at wits@writers.ns.ca.

For everything else, including WFNS literary awards and writing, writers, and publishing in Nova Scotia and abroad, email **Nate Crawford** at director@writers.ns.ca. Any issues with the website can be sent to Nate as well.

Regarding talk@writers.ns.ca: This e-mail is still operating and will be for some time. It can still be used as a way of reaching the Fed. In the future it will be discontinued, but you will receive plenty of warning, prior to this happening. Please note, though, that e-mails sent to this address will appear in Hillary's inbox. If you need to speak to, say, Nate, directly, note his new address above. ■



Krysta Sero

Word on the Street is back on the street – Sept. 26

Word On the Street will return to its roots – the street. The 2010 event will be held Sunday, September 26, (11 a.m. to 5 p.m.). Victoria Park in downtown Halifax – the corner of Spring Garden Road and South Park Street (across from the Public Gardens) – will be turned into a tented village celebrating the world of books and literacy with something for everyone.

The ever popular Atlantic Publishers “Pitch the Publisher” is back. If you have a great idea for a book, story or poem, come pitch Atlantic publishers. Sign up begins in early September. To register, email apma.admin@atlanticpublishers.ca or call 420-0711.

The Digital Zone is new this year with books on tape, e-readers and wireless access to online books all at your finger tips. Graphic Novels returns for the enjoyment of the lovers of graphic novels or comic books.

The Mainstage presents adult readings and performances, panel discussions and author interviews, and celebrity readings. The Kids and Young Adults Stage features readings by some of Atlantic Canada's best kid and YA authors, panel discussions and audience Q&A. The Literary Conversations and Debate Stage focuses on discussions, panels, debates and audience Q&A with authors and experts. The Food Zone highlights culinary books and offers a taste of local recipes in this tasty festival area.

For the latest information visit www.thewordonthestreet.ca/wots/halifax or join WOTS' Facebook and Twitter groups. ■



Heidi Hallett, our new Writers in the Schools program officer