

east word



Richards, Thurston and Goyette take WFNS literary prizes

On Friday, October 12, a great number of our regional writing tribe turned out to celebrate the books and authors shortlisted for this year's WFNS Literary Awards. David Adams Richards accepted the Thomas Raddall Atlantic Fiction Award for his novel *Incidents in the Life of Markus Paul* (Random House), Harry Thurston received the Evelyn Richardson Non-Fiction Award for *The Atlantic Coast: A Natural History* (Greystone/David Suzuki Foundation), and WFNS' own Sue Goyette took home the Atlantic Poetry Prize for *outskirts* (Brick Books).

Joining David, Sue, and Harry were fellow Richardson Award nominees Chris Benjamin (*Eco-Innovators*) and Ray MacLeod (*Hope for Wildlife*), Raddall nominees Heather Jessup (*The Lightning Field*) and Valerie Compton (*Tide Road*), and Poetry nominee Warren Heiti (*Hydrologos*) while Anne Simpson (*Is*) was "on assignment" in Ghana.

Prizes were presented by Linda Little, Silver Donald Cameron, and Brian Bartlett, past winners of the Raddall, Richardson, and Atlantic Poetry prizes respectively. Shortlisted titles and authors were presented by friends and members of the region's writing community.



WRITERS' FEDERATION OF NOVA SCOTIA

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Providing commentary on the nominated writers were Carol Bruneau, Alexander MacLeod, Shannon Webb-Campbell, Stephanie Domet, Anne Compton, Maggy Burns (for the Ecology Action Centre), Hope Swinimer (founder of Hope for Wildlife), and Ryan Turner (delivering a statement provided by the David Suzuki Foundation). Presentation texts available as of our print deadline have been included in this issue.

The evening's celebration was the culmination of several months' worth of promotion and presentation by and for the nominated books. After announcing the shortlists at our annual general meeting on June 2, the Fed presented readings across the province, augmented this year by the efforts of Gaspereau Press and Goose Lane Editions which brought the Raddall Award nominees to Prince Edward Island and New Brunswick. In July, Atlantic Poetry Prize nominees read in Wolfville; August found the Richardson Award nominees (plus a special guest owl) in Shelburne; and the Raddall shortlisters paid their annual visit to Liverpool the day before our October celebration.

Over the course of these months, the writers had ample time to reflect on their nomination, and readers the time to read or revisit the nominated titles. As Heather Jessup told the literary blog Salty Ink, "It is an incredible honour to be nominated for the Raddall award. Thomas Raddall is one of the country's most prominent writers, yet also one of the most humble. He writes in his memoir *In My Time*, 'I never cared a rap for money as money. I did value it as a prop, however slender it might be, for the independence of thought and action that has been precious to me all my life.' What an incredible gift he is offering to writers, a chance to write further, with precious independence."

On awards night, it was announced that the Raddall Award would increase from \$20,000 to \$25,000. WFNS members (or anyone, for that matter, as we are always seeking donors!) will have the opportunity to increase the principals of the Evelyn Richardson Award and the Atlantic Poetry Prize via donations of any size when membership renewal time arrives in December.

Now, the cycle begins again – awards submissions are already appearing on our doorstep in advance of the December 7 deadline, and following a successful first year for this presentation plan, we are looking forward to another exciting season of awards celebration in 2013. Who could possibly make next year's shortlists? The best way to make an educated guess? Get your hands on every Atlantic Canadian book you can, and read up!

Introductions presented at the awards celebration in honour of nominated titles:

The Thomas Raddall Atlantic Fiction Award

Shannon Webb-Campbell on Heather Jessup's *The Lightning Field* (Nimbus)

I first met Heather a few years ago through a mutual friend, Ami Harbin. ... [Heather and I] bonded over mimosas and waffles, and from the moment she burst into laughter, I knew I had found a kindred spirit.

Over the past year I've witnessed various stages of *The Lightning Field* – from Heather frantically editing away every afternoon at FRED, to taking publicity shots with her in a secret garden off Agricola Street, to writing a fall arts preview for *The Coast* which made her a cover girl. Heather even asked me to guest lecture to her creative writing class last fall on being an arts reporter and writer. One of my favourite days together was at Massey College this past winter, where she organized Get the Lead Out: a Symposium of Letterpress Printers.

... Heather is a magical creature, both on and off the page. Her zest for life is infectious. Not only is she an exceptional cook, teacher, and person, she's one hell of a writer. I truly believe *The Lightning Field* has the recipe to become a Canadian classic.

Set in Cold War Toronto, *The Lightning Field* spans four decades and sheds light on the Avro Arrow, but it's when Lucy Jacobs is struck by lightning in a field the narrative unfolds. Heather's take on suburbia, lost dreams and hopes mirrors a generation of parents whose children are left to wonder if there are any possibilities for the future.

The Lightning Field is a beautiful debut, and it's certainly hard not to honour Jessup's decade-long accomplishment. This is a strike of literary gorgeousness.

Carol Bruneau on Valerie Compton's *Tide Road* (Goose Lane Editions)

It gives me great pleasure to introduce Valerie Compton and her wonderful [first] novel *Tide Road*. ... It's fantastic being nominated, to have your hard work recognized by the community whose opinion matters most: those who value and honour writers and what writers do.

I first met Valerie just as *Tide Road* was coming out. Since then I have been very lucky to get to know her, and to enjoy many conversations with her about writing and writing novels in particular. (Conversations over tea



Left to right: Valerie Compton, David Adams Richards (who won the Raddall Atlantic Fiction Prize for his novel *Incidents in the Life of Markus Paul*), Tom Raddall Jr., and Heather Jessup in the Thomas Head Raddall room at the Queen's County Museum in Liverpool.

and Valerie's amazing scones; if you're lucky enough to go to her house, you'll find that she's a fabulous cook.)

It's always good to be with someone who understands the challenges of writing a novel, how exacting it is and how long it takes; it's always good to have a "partner in crime." ... I've been privileged to glimpse into the process of a writer who is uncompromising and deeply respectful of her craft and her subject matter. Valerie's dedication to writing is inspiring, and I have found it very inspiring to my own work.

Tide Road is a beautiful, atmospheric piece of work, richly imagined and unforgettably evocative. To me it is Prince Edward Island between two covers; it captures all the salt and fog and red-earthiness of life in the particular lives of its characters and in a particular place that many, if not most of us as Maritimers, know quite intimately.

Tide Road is about blood memory. Its precise, thoughtful prose tingles with emotion. It addresses not just the heart but the gut, so that in every sentence, every image, every nuance, we feel what it is to be inside the skins of the characters, especially the ... main character, Sonia. Through Sonia, we understand what it means to lose a child, whether to the road or to darker impulses.

The novel traces the trajectory of loss, longing, hope and grief with a truth and an honesty that only the best literary fiction can achieve. The effect of *Tide Road* is timeless, and continues to resonate long after you have closed the book, just as our deepest memories resonate.

Atlantic Poetry Prize nominees

Clare Goulet on Warren Heiti's *Hydrologos* (Pedlar Press)

Isafely speak for a lot of people here when I say it's a joy for us to be able to applaud, at close range, Warren Heiti's first book. ...

I'm not sure how others reacted, but I was alarmed when I heard that Warren's first book of poetry was out. Because I knew that reading it was necessary, that it would require all my attention, that lacking his background in classical philosophy I'd be standing on my mental tiptoes and that, if I did, his work would change the way I saw things. Which is always dangerous because, then, as Rilke reminds us at the end of another poem, "You must change your life."

Open *Hydrologos* and you'll find the "Tennessee Waltz," the Georgics, Ovid's *Metamorphoses*, painters, filmmakers, poets ancient and recent, Billy the Kid via Sally Chisum, love and sorrow – Orpheus & Eurydice in a central suite and everywhere in echoes, "*It was there, I saw: they emerged from the earth, the two of them, together, lurching, it is true, like an awkward thaw, but they were together, I swear.*"

Pedlar, its publisher, describes the book as "one long poem composed in five suites and a coda, spoken through masks." And even his masks speak through masks: Greek philosopher Parmenides is Orson Welles, is Jacques Lacan's analysand, is Pamela the lifeguard blowing "his pink whistle."

"While working on this manuscript," Warren said, "I found the device of the mask indispensable for thinking around the edges of the internal critical voice ... who tends to yell through a little battery-powered bullhorn." He spoke of smuggling phrases "out of the underworld."

In the poet's clear, hard gaze through the empty eyeholes of these masks – in wasp-light, in knife-light – everything feels dangerous, edged, in shards, pieced and counterpointed and reconfigured in astonishing new structures. *Hydrologos* is difficult to describe. It's difficult to describe an original book because there is nothing to compare it to.

I can say it seems to begin from the centre outwards, sort of like a carefully calibrated atomic explosion in stop-time. I can say that as a reader you start to see it, at first in fragments, and then the fragments take shape, their edges lit by a burning, spare language of glass and sand and bone as the poet's mind traces the shape of what it thought it knew – time, music, the old myths, salt



Left to right: Nate Crawford with Atlantic Poetry Prize nominees Anne Simpson, Sue Goyette and Warren Heiti at the Acadia University Art Gallery for a reading in July.

shaker, porch, absence –

From the last poem—

*You wake in white
sheets in a New York
morning, the descending snow
elegant as a Duke Ellington
solo, the sun auditing
each note exactly. You
extend your hand, the beige
cadence of your arm, find
the warmth where his body
was. From the kitchen,
that familiar resonance,
tap water striking teakettle*

One of the editors thanked in the book is Jan Zwicky, and one of her "books of honour" is by Finnish children's author Tove Jansson, *Moominvalley in November*, where the Moomins are absent and a cast of unusual and unlikely characters meet. One of those creatures is Toft, who spends the book in a boat-bottom and in a cupboard, who studies relentlessly in the dark, hears everything, and at the end is given the clearest electric vision of what's to come. *Hydrologos* reminds me in a way of that, of Toft's vision, this book's fierce and fiercely intelligent pieces true, and scorching, this whole work lit by its own – in Warren's words – "ash-white and holy light."

Warren, you were once asked, "Do you keep some kind of diamond in your mind that helps you stay steadfast to your 'unfashionable' path of being a contemplative, a servant of literature."

You said: "When I lived in Victoria, I had Rilke's 'Archaic Torso of Apollo' taped to my fridge. I cannot think of any lesson more important. To see and be

seen by beauty; and to move from that experience to the conclusion that you must change your life – it is an astonishing movement. If I may be permitted two diamonds, let them be Rilke's 'Apollo' and the encomium of Alkibiades in Plato's *Symposium*."

Warren, I have no clue about the encomium of Alkibiades in Plato's *Symposium* – but *Hydrologos* brought Rilke's line to mind and to life for me, and for others, and thank you so much for that.

Stephanie Domet on Sue Goyette's outskirts (Brick Books)

Sue Goyette and her book *outskirts* are both very important to me. But what do you say about either of them, that she couldn't say better herself?

From the moment I met Sue Goyette, 15 or so years ago, she immediately got to work making me feel like a real writer, tireless work she's never stopped doing – and not just for me, but scratch any writer in this province or several others hard enough and you'll find somebody who's had their ability and confidence boosted by Sue – someone who might not still be at it if she hadn't been a stoker of their fire, the steady breaths that say Keep Going, Keep Going.

Her work as a teacher and a workshop leader is important work. But more important is her true work. The work of making poems. ... In *outskirts*, she offers poems that will speak right into the core of you. They present a truth you weren't likely to recognize any other way. They are mysterious and plain, funny and straight, wise and wide-eyed. They will turn you inside-out, that's my solemn promise – and you will find you're actually better that way, inside-out.

When I got my copy, I read it like a novel. I read it poem after poem after poem without breathing, until I got to page 29. The poem is called "It's Not Keening, It Is a Kind of Hunger." I got there and it was like being punched once really hard in the gut. I exhaled in a rush. I closed the book. I put it aside and closed my eyes.

I went to sleep.

And the next day I was back for more. Because *outskirts* is both hard and easy to read. The truth of it is necessary. The truth of it is unvarnished. The truth of it is both, and beautiful. If you think you don't get or like poetry, it's just that you haven't read this volume of poetry yet.

I'm so pleased to tell you what I can about Sue Goyette and *outskirts*. It's my extreme honour to talk about

her and her work whenever and wherever I can, and never more so than when there are a group of people gathered to hear it. Because otherwise people just think I'm crazy.

Anne Compton on Anne Simpson's Is (McClelland & Stewart)

The elegant writer Anne Simpson is an essayist, poet and novelist – two novels, four books of poetry, and a collection of essays. It seems she does not publish a book without securing a nomination for one award or another.

You can detect in her work, particularly in her poetry, the ambition for excellence, not prizes, but excellence. With each new book of poetry she pushes herself further – in terms of content, design, and range.

Her work is visual, conceptual, and compassionate.

Whereas most of us put the poem on the page, with some passing thought as to line and stanza, the visual artist Anne Simpson designs the page. In visual terms, the look of her poetry variously suggests a breathlessness of thought, a breakdown in thought, a shock of feeling.

For the reader of poetry, we're told, the sonic precedes the semantic – the sound of a poem working on the brain in advance of its meaning. In the case of Anne Simpson's work, the visual is also in there first, tuning our response even before we have sorted the words.

To open *Is* at any page is to experience, even before the words get to work, the crash and slide of thinking conveyed in visual terms – in typography, spacing, and the canvas-like use of the page.

Of course, she is visual as well in terms of her language, able to summon a scene in a pair of words or a phrase: The Tantramar marshes are "whale / backs of slabbed mud."

In her work the visual is intimately connected with the conceptual. When you read a Simpson poem, it puts pressure on the brain: She is a thinking person's poet. She brings science to bear on the lyric – physics in the case of *Loop*, biology in the case of *Is*. But that's not entirely what I mean. I mean her cognitive process is on view. You can see how two or three diverse ideas are being braided together in a poem. Hers is a synthesizing mind.

For example, "Book of Beginnings" the first poem in *Is*, retells the Genesis story in terms of cell division. World and body are co-identified. The cellularly complex individual who emerges from the one cell is identified with earth, air, fire, water. Cellular specialization is

likened to the Creator's dividing of air from water, water from earth and so forth. Cell division is further identified with the multiplying stories that accrue around an individual in a lifetime, plot and subplots.

In this poem, creation, cell division, and storytelling are conflated, and this synthesizing happens across the book as well as in within single poems. Pages later, the cell is reconceived as city structure, and still later as beehive.

For all that, Simpson's conceptual thinking is rooted in – always begins with – the body. "What could you do without a body?" one poem asks.

As we proceed through the book, we begin to see her main concern: the vulnerability that the individual body is subject to. And here I arrive at the third and most important quality in Anne Simpson's work. Whether she is writing about a monk's death by fire in Saigon in 1963 or a brain-injured patient who is trying to button his shirt, tenderness attends upon breakdown.

The eight-part poem "At the Bottom of the World, a Tree of Gold," moves between a sickroom where the narrator tends an ailing woman and a garden which the narrator is putting down for the winter. The ill woman must be lifted, lifted from bath to bed. And although the vector of the November garden is down, for it, there will be a future, the spring to come. Not so for the ill woman. The body, it turns out, is not earth or any other element. It is far more vulnerable.

Throughout this book of being – which is how I understand the title *Is* – there's a tone of compassion for the delicacy of the human body. Its fragility. Emotional generosity characterizes Anne Simpson's work. In an interview I once did with her, she told me, "This act – meaning poetry – must be done with reverence."



Harry Thurston and Ray MacLeod (right) at the Osprey Arts Centre

Evelyn Richardson Award nominees

The David Suzuki Foundation on Harry Thurston's *The Atlantic Coast* (composed by Rachelle Delaney, read by Ryan Turner; with thanks to Ian Hanington):

"The Northwest Atlantic region of North America belongs to the sea," says author Harry Thurston. Stretching from Labrador's Torngat Mountains to the warm waters off the coast of North Carolina, the region transcends the political lines of province and state, ruled instead by winds, waves, and weather. Through this unique lens – a truly holistic view of the Atlantic Coast – Thurston takes readers on a tour of the stunning place he has called home his entire life.

The Atlantic Coast is a comprehensive and authoritative guide to the natural history of a region that now includes four of the largest cities in the United States. An award-winning journalist and the best-known nature writer in the Maritimes, Thurston introduces readers to the geology, forests, and freshwater and marine ecosystems of the coast, and the fascinating flora and fauna that live there. Through the eyes of this knowledgeable naturalist, readers ultimately come to an important conclusion: that every part of an ecosystem has a crucial role to play; without each one, the system cannot function.

An exploration of the Atlantic Coast region would not be complete without a sobering look at what has been lost – from the Arctic bowhead to the Atlantic cod. But Thurston gives us reasons to hope, such as rebounding fish stocks and even right whales.

An impeccably researched and beautifully written book, *The Atlantic Coast* has obviously been penned by one with an intimate knowledge of and deep reverence for the region. Thurston's curiosity and passion are infectious; he inspires even those of us who have never experienced the pea-soup fog of Yarmouth or the dunes of Cape Cod to want to protect this place – and not just individual species or landscapes, but the system in its entirety. By transcending familiar boundaries, Thurston illuminates the fact that every part of the Atlantic Coast – and indeed, everything in nature – is inextricably linked.

The David Suzuki Foundation is thrilled that the Writers' Federation of Nova Scotia has recognized this wonderful book by nominating it for the Evelyn Richardson Memorial Prize. We're proud to have published it in partnership with Greystone and we wish Harry Thurston all the best.

Hope Swinimer on Ray MacLeod's *Hope for Wildlife: True Stories of Animal Rescue* (Nimbus)

It is always a pleasure to meet someone who immediately understands what *Hope for Wildlife* is all about. I first met Ray when he visited our farm with a group of his journalism students, and I could tell right away he was one of those people.

When he retired from teaching five years ago, Ray quickly dedicated his skills to our organization. Those skills were considerable. Besides being an award-winning teacher, he had written about wildlife for newspapers in Nova Scotia and Newfoundland, and worked in public relations for the Newfoundland Wildlife Service.

It was easy to work with Ray. Because of his knowledge and understanding of wildlife, he would immediately see stories in our day to day work.

Ray began writing columns for the local *Eastern Gazette* and then the *Halifax Daily News*. It was great to have a way to get our message out to the public. From understanding coyotes to the truth about a growing grey squirrel population, more than 100,000 people got their weekly wildlife news from Ray.

Then he proposed a book and I was so excited. Books are forever. Like an old friend, if you treat them well, their stories will always be there ... and I had so many stories to tell! I couldn't wait to see them all on paper.

It was actually a lot of fun, being part of the writing process. I got to recount the stories that filled my life. That doesn't happen often. Of course, there are private spots in any life, bits and pieces I thought best left out – and if you were to ask Ray, he would likely say I always get my way – but I would have to disagree. Like any good journalist, Ray always found other ways to get the full story with or without my co-operation.

In May of 2011, I finally had the book in my hands, and I could not have been happier with the result. I think what had the most appeal was the honesty of it all. The book captures both the laughter and joy, but also the mistakes and sadness that come with rehabilitating [injured] wildlife. Of course, as much as I liked it, there was one person whose opinion would matter more to me than any other ...

I drove to Yarmouth and one evening, about nine o'clock, gave my mom a copy of the book. I was so nervous – even at my age I still worried about what she would think. What a surprise when I saw her the next morning and she had read the whole thing. And more importantly, she loved it – the book had earned Mom's stamp of approval.

Since then, I've heard many people say they read it in one sitting – that they've loved every story – and how they had to read it with a box of Kleenex by their side for the tears of both sadness and joy. Even more satisfying is the fact that it appeals to all ages – it fits so well into our mission to connect people, especially the young ones, to their natural world. Teachers have even told me they use the book in their classrooms – the students love to read and learn from the stories. Through his understanding of *Hope for Wildlife*, Ray was truly able to capture the "essence" of what we are in these pages.

While I expected people close to *Hope for Wildlife* would enjoy the stories in Ray's book, I would have never guessed its huge impact on the public. From topping the bestseller list for multiple weeks, completely selling out its first printing, signing to write a second book with Nimbus, and earning the prominent nomination that brings us here tonight, it's been pure joy to be a part of this whole process. I would like to thank you, Ray, for telling our stories in a way that is true to me and my organization. I congratulate you on the success of your book. ■

Remembering Roger Field

It is with sadness that we pass along the news that Roger Field, winner of the poetry category in this year's Atlantic Writing Competition, passed away on October 28. An educator and world traveller, Roger powerfully and beautifully read his winning suite of poems "Orientations, Syria" at our AWC awards ceremony at Word on the Street in September.

Donations in Roger's memory may be made to the Halifax Refugee Clinic, 5538 Macara St., Halifax, NS B3K 1V9.

Catherine Banks on her second GG nomination

It was with great excitement that WFNS reported Catherine Banks' Governor General's Award for English Drama in 2008 for her play *Bone Cage*. We are pleased to report that she's gone and done it again, securing a GG nomination for her latest published work, the wonderfully titled *It Is Solved by Walking*. WFNS interviewed Catherine before the winners of this year's awards were announced and we are happy to say that she's not only been nominated twice but has now won the Governor General Award for Drama twice as well. Congratulations Catherine!

It Is Solved, recently published by Playwrights Canada Press, is in Catherine's own words "about a poet and academic who never wrote her poems or completed her thesis on Wallace Stevens' poem, 'Thirteen Ways of Looking at a Blackbird.' Haunted by the illustrious poet, now her imaginary friend/enemy, Margaret uses the sensations of Stevens' poem and her memories of sex to reclaim the moment when she lost her way."

Recently translated into Catalan, *It Is Solved by Walking* will soon be touring Catalonia with two additional Canadian plays, and Catherine will be there to see it. When she's not globe-trotting, Catherine lives and writes in Sambro. In addition to her award-nominated works, her previously produced plays include *Three Storey Ocean View*, *The Summer of the Piping Plover*, and *Bitter Rose*, which appeared on Bravo! Canada.

How has your 2008 GG win for *Bone Cage* settled with you? Did it increase your confidence as a writer? Present a challenge when it came to your next project? Or were you able to continue on as though nothing had changed?

First and foremost, when it won the GG I felt a huge relief that that particular play was a good play rather than winning meant that I could write well. I hadn't been able to get a theatre interested in producing the play and that was crushing at the time.

I'd say in the immediate year or so after, it remained very much an isolated moment around this one piece of writing. However, because of the GG I have been asked to do more readings, serve on juries, take part in literary events and speak to university students, so in the long haul I have become more confident in myself as a playwright.



Winning did present a challenge when I went back to writing because I was afraid my next play wouldn't be "good enough." But once the play came along and I was fully engaged in writing it, that fell away, thank goodness, and I was able to write it as its own thing not connected to my other work at all.

Wallace Stephens, and in particular "Thirteen Ways of Looking at a Blackbird," has a lot to do with *It Is Solved by Walking*. How does poetry, and other forms and genres, interact with your writing of plays?

If I had the proper sort of mind and a gift of language I would be a poet I think. I love poetry, read it daily for pleasure and of course that influences how I write. Luckily, dialogue is very poetic so I get to write a kind of poetry.

I like to read plays. Mary Vingoe and I had a play-reading "club" of international plays, which I think helped in writing this play. I was particularly fascinated by the play *Death of the King's Horseman* by Wole Soyinka. The first 17 pages of that play are set in an African market with beautiful heightened language that is other worldly, as it should be because it is completely different than Western society. The rest of the play unfolds as a straightforward drama but starting as he did gave us this beautiful context, even though it was pretty inaccessible.

I start *It is Solved by Walking* with Wallace Stevens' poem, and for audience members who don't know this poem or don't read poetry that is a pretty demanding start. Yet Soyinka showed me the power of believing the audience (that matters) will catch up in later scenes.

Can you tell us a bit about the process that led to It Is Solved By Walking?

I sleep with poetry – that is I have a number of poetry books in bed with me so that when I wake up I write my morning pages and then read poems.

One morning I woke up and started immediately thumbing through “my Norton” from my third-year university class on American poetry. I started reading “Thirteen Ways of Looking at a Blackbird,” a poem that I had never really “got,” beyond the visual images. Well, for the very first time I read the notes and in a letter Stevens had said that it wasn't a poem about images but sensations.

This sent me back to the poem and the first stanza, and I thought about what the sensation might be. Perhaps because I was in bed, I had this playful thought that I might connect all the sensations to sex. I immediately was able to do that with the first stanza, and it so delighted me that I decided to write a monologue around each stanza and sex for the next 12 mornings.

That was the beginning. Then, eventually, I started to write scenes around those monologues, which is when Wallace Stevens showed up. That early writing was filled with a kind of light that was amazing to feel.

Can you tell us anything about current works-in-progress?

I am off to Montreal for a workshop at Playwrights Workshop Montreal on *Miss n Me*, the play I started before *It is Solved by Walking* came forward. I've also begun early work on adapting *The Mountain and the Valley* by Ernest Buckler to the stage.

From your perspective, how are we doing as far as playwriting goes in Nova Scotia?

I think there are a lot of plays being written and playwrights writing. I worry for us all that there aren't enough resources for the time it takes to craft plays that can live beyond one bare bones production.

If you had one piece of advice for an aspiring playwright/ writer/creator, what might that be?

Well, this is what works for me. I write as much as I can; morning pages, a lot of letters, and of course many drafts of each play. I read poetry, which is rich in language and metaphor. I haven't had a TV for six years and I think that helps me write dialogue.

I have learned not to have public readings of my work, because I find it distracts from my relationship with my play and it doesn't do anything but leak energy from my work, expose writing that is not there yet.

I have one person that is always my first reader and that person is Tessa Mendel. When I finished *Solved* I sent her the first draft, scared that I didn't have a real play. She wrote back, “It is a real play, it's amazing and I am very excited.” If you can find that person who will also, as she does, later in the process, ask very hard questions then you have all you need to write a fully realized play.

Arts Nova Scotia funding – Grants to Individuals

This program supports the creation of new works by professional artists in all disciplines including fine crafts, literary, visual, media and performing arts.

Application dates: May 15 and December 15

Individual artists may submit one application per category per deadline.

Professional Development Grants assist Nova Scotian artists to pursue excellence in the arts through formal study programs, or other professional development programs such as mentoring, workshops, apprenticeships, or conferences. The maximum grant is \$3,000.

Creation Grants assist Nova Scotian artists and emerging artists working independently or collaboratively to create new work, in any art form, by contributing towards the artist's subsistence and the project costs. The maximum grant is \$12,000.

Presentation Grants assist Nova Scotian artists in direct costs associated with public presentation of their works, including: framing, installation, costuming, venue rental, or promotion of arts activities. The maximum grant available is \$5,000.

For complete details and application forms visit <http://gov.ns.ca/cch/investing/artsns-funding/individuals/>

imPressed – new books by members



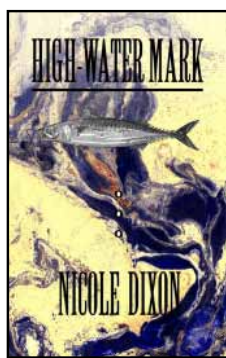
Planned UnParenthood, Creating a Life Without Procreating

William (Dann) Alexander

Frogsong Productions
\$15.99 plus shipping
ISBN: 978-0-9881486-0-4
www.dannalexander.net
www.dannalexander.wordpress.com

Planned UnParenthood, Creating a Life Without Procreating examines the decision not to have children, and takes a hard look at some of the reasons why people make the choice. The book aims to give a voice to those who may be afraid to speak, and to give information to those who ask questions as to why people say no to midnight feedings.

A native of New Glasgow, freelance writer William (Dann) Alexander recently returned home, settling just outside of Halifax. His freelance practice has included building content for webpages on many different topics. An avid bass player, Dann is also active in promoting animal causes.



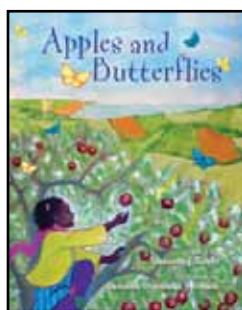
High-Water Mark

Nicole Dixon

Porcupine's Quill, Oct. 2012,
\$18.95 ISBN-10: 0889843562
EAN-13: 9780889843561

These 10 tightly written stories touched with humour, focus on characters pursuing romantic and professional desires, and encountering and recovering from betrayal and heartbreak. As the women in *High-Water Mark* run away and return, try love and sex, move from city to country, they are always challenged and changed. Dixon's perceptive, witty, no-nonsense debut collection authentically captures the voices of women in a way rarely found in mainstream fiction.

An electronic resources librarian at Cape Breton University, Nicole divides her time between New Waterford and Advocate Harbour. She's currently at work on a novel which expands upon characters and settings in *High-Water Mark*. Her prize-winning stories have been nominated for the Journey Prize, short-listed for a CBC Literary Award, and published in *Grain*, *The Fiddlehead* and *The New Quarterly*.



Apples and Butterflies

Shauntay Grant

illustrated by Tamara Thiebaut-Heikalo

Nimbus Publishing, hardcover
\$19.95 ISBN: 9781551099354

Apples and Butterflies is a gentle, lyrical poem about a family's autumn vacation and shows Prince Edward Island in a light we don't often see – the bright blue and orange light of fall.

Tamara Thiebaut-Heikalo's rich and wild illustrations build a narrative with the text, showing us the family beachcombing, flying kites, and picking apples.

Shauntay Grant's award-winning poetry makes the reader long to go with her, and conveys the wide-open space of the island, where you can breathe air that tastes like apples: red ripe and ready for picking.

Shauntay Grant is an award-winning writer, spoken word performer, broadcast journalist, and musician. She was Halifax's third poet laureate (2009–2010). She is also the author of *Up Home* and *The City Speaks in Drums*.



Live to Tell

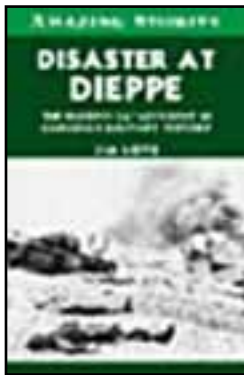
Lisa Harrington

Dancing Cat Books \$14.95
ISBN: 978-770862173
also available as an e-book

It's a night she'll never remember. When Libby Thorne wakes up in the hospital, they tell her she was in a car accident, that it was her fault, and an innocent victim is clinging to life. And they tell her that criminal charges are going to be brought against her. Libby can't remember the accident, the party, the drinking ... She can't even remember the guy who keeps sending her flowers and acts like he's her boyfriend.

As memories start trickling through, she begins to realize that something is not right, and that what she's been told about that night may not be what happened at all. But is she prepared for a truth that might be darker than the fiction? A riveting psychological thriller, *Live to Tell* is filled with staggering twists and emotional punches.

Lisa Harrington's work has appeared in *A Maritime Christmas*; her first novel, *Rattles*, was published to critical acclaim in 2010.



***Disaster at Dieppe*
The biggest debacle in
Canadian military history**

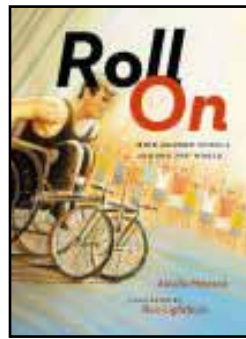
Jim Lotz

**Amazing Stories, Lorimer, Sept. 2012,
paper \$9.95 ISBN: 978-1-4594-0172-3
e-book \$7.95 ISBN: 978-1-4594-0173-0**

In the early morning of April 19, 1942, over 5,000 Canadian soldiers landed on the beach at Dieppe to reclaim the shore from German troops occupying France. Hours later, more than two-thirds of the Canadians were dead, wounded or captured. It was the worst disaster in Canadian military history.

Through first-hand accounts, ground-level descriptions, and extensive research, Jim Lotz takes us through that morning. What emerges is a portrait of courage. The story of the Dieppe raid is made up of a hundred of lesser-known tales of Canadian soldiers which Jim Lotz brings together in this short and readable book.

Jim Lotz is the author of 25 books.



***Roll On*
Rick Hansen Wheels Around
the World**

**Ainslie Manson
illustrated by Ron Lightburn**

**Greystone Books, Sept. 2012,
\$19.95 ISBN: 978-1-55365-529-9**

On the eve of its twenty-fifth anniversary, Rick Hansen's compelling 43,000-kilometre trek is retold for young readers and brought to life in this beautifully illustrated book. As he wheels around the globe on his incredible journey, the children he meets are encouraged to dream their own dreams and work to make them come true.

Ainslie Manson is the author of 10 books for children. She lives in British Columbia.

Ron Lightburn's artwork has graced the covers of more than 60 books. Internationally renowned for his sensitive storytelling skills and range of illustration styles, Ron's picture books have been published in seven countries and six languages. He lives in the Annapolis Valley.



***Trapper Boy*
Hugh R. MacDonald**

**Cape Breton University Press,
Oct. 2012, \$14.95,
ISBN: 978-1-897009-73-4**

Set in a coal-mining town, *Trapper Boy* is the story of 13-year-old J.W. Donaldson, a good student with a bright future. As school ends in 1926, J.W. is looking forward to summer. But something is worrying his parents. His father works in the mines, and there is a lot of talk about the mines. His parents reveal his father's hours at the mine have been reduced and they face difficult decisions to try to make ends meet. One decision will have a previously unimagined impact on the young man's life.

Hugh R. MacDonald is a writer of fiction whose work has been published online and in two anthologies. Hugh works in the human service field. He lives in Sydney Mines, with his wife, Joanne. *Trapper Boy* is his first published novel.



***One Boy's Shadow*
a novel**

Ross A. McCoubrey

**iUniverse.com May 2012
Paperback \$23.95 ISBN: 978-1-4759-0356-0
Hardcover \$33.95 ISBN: 978-1-4759-0356-0**

Fifteen-year-old Caleb Mackenzie looks forward to a fresh start in Stapeton, Nova Scotia. But his family's new home, Wakefield House, has a troubling past. In 1943, a boy who lived in the house vanished. Caleb hears the stories about what may have occurred so many years ago. After various incidents occur, Caleb's initial need to dismiss everything as coincidence becomes a soul-searching journey into the past where he is determined to uncover the truth about what really happened to the missing boy. And in the process, he learns even more about himself and what's really important.

Ross A. McCoubrey was born and raised in the Annapolis Valley. After finishing college and beginning his full-time job, he bought a home on the Bay of Fundy shore. This is his first novel.

Markets, etc.

■ **7th Annual Women's Work Festival co-produced by RCA Theatre, She Said Yes! and White Rooster Theatre: Call for Submissions.** Deadline: December 15. Seeks works-in-progress by women playwrights of all levels of experience. All submissions must be either by a female playwright or deal with a female character as the central figure. To be eligible, plays cannot yet have been produced, although previous workshops, development or readings of the work are permitted. Each script will receive a one-day dramaturgical workshop with a professional cast and dramaturg, followed by a staged reading in St. John's, NL. All playwrights, actors and dramaturgs will receive a small honorarium for their work. Playwrights must be available to travel to St. John's during the dates of May 1-12 (a shorter trip within these dates is possible). They do not cover transportation or accommodations costs for out-of-town playwrights, but your local arts council or the Canada Council for the Arts may provide travel grants for this purpose. Billeting may be arranged if preferred. All proceeds from the reading series will be donated to a local women's shelter. To apply, submit an electronic copy of the following: – A letter of application, including a little about your history as a playwright and what your goals would be for the workshop and reading time provided by the festival. Include your telephone number, email address and mailing address. – A full draft of your play. We do not accept submissions of partial drafts. – A short synopsis of the plot (1-2 paragraphs). – A cast list with full breakdown of characters, including

indication of double casting possibilities. – Send documents in either Word or PDF format to rcata@rca.nf.ca (put Women's Work Festival 2013 in the subject line). Applications will be juried by a reading committee representing all three companies. All applicants will be notified by email in February.

■ **Existere: Journal of Arts and Literature**, Vanier College 101E York University, 4700 Keele Street, Toronto, ON, M3J 1P3. (www.yorku.ca/existere) Accepts online submissions. Deadline for Spring/Summer 2013 issue is December 31. Publishes poetry, fiction, visual art, interviews, reviews, essays, photographs, art, and much more from established and emerging talents. Also debuts new writers, poets, and artists.

■ **CV2: Contemporary Verse 2: The Canadian Journal of Poetry and Critical Writing**, 502-100 Arthur Street, Winnipeg, MB, R3B 1H3 (www.contemporaryverse2.ca) The theme for Summer 2013: Vol. 36 No. 1 is Poet in the Family, which includes a feature interview with poet Ken Babstock, as well as critical writing about being or having a poet in the family. Wants to explore how relationships change the way we write, how we write, and possibly what we write. Deadline: January 15. Accepts online submissions. Details on website.

■ **Room:** (www.roommagazine.com) The theme for Volume 36.3, Fall 2013 is Crime, edited by Irina Kovalyova and deadline is January 31. Details on website. Canada's oldest literary journal by, for, and about women. Published quarterly, showcases fiction, poetry, reviews, art work, interviews and profiles about the female experience.

■ **Bellevue Literary Review:** A journal of humanity and human experience – plans a special theme issue on Multiculturalism (Fall 2013). Seeking fiction, nonfiction, and poetry that explores health, illness, and healing through a cross-cultural lens. Prose (up to 5,000 words), poetry (up to 3 poems). Deadline February 1. For details and submission guidelines, visit <http://blr.med.nyu.edu> Pays in copies.

■ **filling station:** PO BOX 22135, Bankers Hall RPO, Calgary AB T2P 4J5. (www.fillingstation.ca) Accepting poetry, fiction, creative non-fiction and non-fiction submissions for a themed issue: Experimental Writing by Women. Guidelines at: www.fillingstation.ca/submit Deadline: February 15.

■ **Tesseract Seventeen: Speculating Canada from Coast to Coast to Coast:** (www.edgewebsite.com/books/tess17/t17-catalog.html) This anthology of speculative fiction – science fiction, fantasy, dark fantasy, magic realism, slipstream, supernatural horror, weird tales, alternate history, space opera, planetary adventure, surrealism, superheroes, mythic fantasy, etc. – is now open for submissions. Editors are Steve Vernon and Colleen Anderson. Publication: Fall 2013 (trade paperback & e-Book). Deadline February 28. Submissions may be either short fiction or poetry. Complete details on website.

■ **Carve Magazine:** P.O. Box 701510, Dallas, TX 75370. (carvezine.com) Primarily an online magazine with an international audience. Seeking good honest fiction in the form of short stories. Wants emotional jeopardy, soul, and honesty. Pays \$20 to \$50 for accepted stories. Max 10,000 words.

■ **Ploughshares:** Emerson College, 120 Boylston St., Boston, MA 02116-4624 (www.pshares.org) welcomes submissions of fiction, poetry, and a limited amount of nonfiction. Publishes three times a year: Reading period June 1 to January 15. Online submissions ok. Submit one prose piece or one to five poems. General submissions of prose can run up to approximately 6,000 words, prefers around 5,000 words. Also publishes a digital-only series of individual long pieces called Pshares Singles. Each month, a new original story, novella, or long essay is available to download to Kindle and Nook tablets from Amazon and Barnes & Noble, as well as at pshares.org. Submissions to Pshares Singles should be longer works of original prose, either fiction or nonfiction, and generally 6,000 to 25,000 words. Payment is on publication: \$25/printed page, \$50 minimum per title, \$250 maximum per author. Detailed guidelines on website.

Contests

■ **PRISM international:** (www.prismmagazine.ca) Literary Non-Fiction Contest: deadline: November 28, Prize: \$1,500 grand prize, \$300 runner-up, \$200 2nd runner-up. Short fiction contest: Deadline January 25, 2013, Prize: \$2,000 grand prize, \$300 runner-up, \$200 2nd runner-up. Poetry contest: deadline January 25, 2013. Prize: \$1,000 grand prize, \$300 runner-up, \$200 2nd runner-up. Entry fee \$35 for each contest includes subscription. Online submissions ok. All 1st prize winners will be published and runners-up published at the discretion of the editors. All other entries will be considered for publication in other issues. Details on website.

■ **The Fiddlehead's 22nd Literary Contest:** Campus House, 11 Garland Court, UNB PO Box 4400, Fredericton NB, E3B 5A3 (www.thefiddlehead.ca) Deadline December 1. \$2,000 Ralph Gustafson Prize for Best Poem, \$250 each for Two Honourable Mentions. \$2,000 for Best Story and \$250 each for Two Honourable Mentions. Entry fee \$30 includes subscription. Details on website.

■ **Exile Short Fiction Competition:** (www.exilequarterly.com/quarterly) ELQ/Exile is a creative and innovative quarterly magazine published in Toronto that features fiction, poetry, nonfiction, drama, works in translation, and art in a book-bound 160-page 8x10 format. Deadline December 31 postmark. For the 2012-13 round, the awards will now be \$10,000 (up from \$3,000) to an emerging writer, and \$5,000 (up from \$2,000) to a writer at any career point. Entry fee \$30 includes subscription. Entry form required, available on website. No electronic submissions. Details on website.

■ **Beacon Award for Social Justice Literature:** (www.beaconaward.ca) Open to writers in Nova Scotia, Prince Edward Island and New Brunswick. A prize for an unpublished novel. Its purpose is to stimulate the creation, publication and dissemination of new works of fiction designed to ignite readers' passion for and understanding of social justice. \$1,000 and an offer of publication from Roseway Publishing. Details on website. Deadline February 1.

■ **CBC Literary Prizes, Canada Writes:** (www.cbc.ca/canadawrites/literaryprizes) **Creative Nonfiction:** Competition opens: December 1, Deadline: February 1. First prize is \$6,000, publication in Air Canada's *enRoute* and Canada Writes website, and a 2-week residency at The Banff Centre. 4 runners-up will each receive \$1,000 and publication on Canada Writes website. Length 1,200 to 1,500 words. Entry fee \$25. Includes memoir, biography, humour writing, essay (including personal essay), travel writing, and feature articles. While the events must be real and the facts true, creative nonfiction conveys your message through the use of literary techniques such as characterization, plot, setting, dialogue, narrative, and personal reflection. In works of creative nonfiction, the writer's voice and opinion are evident.

Awards

■ **Burt Award for First Nations, Métis and Inuit Literature:** (www.codecan.org/get-involved/burt-award-canada) (www.canadacouncil.ca/prizes/ug129905517678738016.htm) This new award for published books will be given annually to three English-language literary works for Young Adults by First Nations, Métis or Inuit authors. A First Prize of \$12,000, a Second Prize of \$8,000 and a Third Prize of \$5,000 will be awarded to the authors and translators (if applicable) of the winning titles. In addition, publishers of the winning titles will be awarded a guaranteed purchase of a minimum of 2,500 copies, which will ensure that First Nations, Métis and Inuit youth across Canada will have access to the books through their community's schools, libraries, or Friendship Centres. Deadline for submissions May 1, 2013.

Who's doing what

■ **Jim Lotz** has published three books this year: *Disaster at Dieppe* (Lormier), *The Gold of the Yukon: Dawson City and the Klondike after the Great Gold Rush* (Pottersfield Press), and *The Moral Equivalent of War* (The Working Centre, Kitchener, Ontario). Jim says, "Writing proved to be my salvation while caring for my wife Pat, who developed dementia in 2007. It gave me another world I could plunge into every day and keep thinking about. I'm working on a book about my life with Pat and how we coped with her dementia. When dementia strikes, those who love the sufferer can fall prey to fear, despair and anger. As *The Pilgrim Soul* – the title comes from Yeats' poem 'When You Are Old' – will show, it does not have to be this way. Caregivers can still have a rich and rewarding life, full of love and laughter, as Pat and I did."

■ Intercultural specialist, transmedia storyteller and poet **Asna Adhami** performed at the Halifax Peace Symposium in October. She is influenced by many, including Urdu, Persian and English poets, and is especially inspired by the traditional Sufi poetry of elders and ancestors. Asna created and runs the outdoor summer series Poetry in the Park, in Halifax. She enjoys designing collaborative opportunities for intercultural poetry offerings such as Fusion Infusion and Light of the Heart; an Iftaar Party.

■ **Joyce Grant-Smith** received word that she won the Ken Klonsky novella contest sponsored by Quattro Books, which will publish the book next year.

■ **Andria Hill** published a second edition of *Mona Parsons – from privilege to prison, from Nova Scotia to Nazi Europe*. The Department of History and Classics at Acadia University invited her to speak about Mona in November.

■ Fierce Shorts, a digital imprint of Fierce Ink Press, features creative non-fiction pieces from some of the best authors on the East Coast. Inspired by Dan Savage's "It Gets Better" campaign, these shorts offer glimpses into real teen experiences from successful adults. The second Fierce Short is *Love You Like Suicide* by **Jo Treggiari**. Available online, *Love You Like Suicide* is a story about love, friendship, drug abuse and self-discovery. "Although I am many years away from being a teenager now, I still remember the intensity of my life then," Jo says. "Everything felt new and potent and important: the choices I made, the life-long friendships I forged, the mistakes I made. I think that it is during those years, especially for me the ones between age 17 and 21, that I was really discovering who I was and what I truly wanted and what mattered." Twenty percent of proceeds from all sales of the book will go to Heartwood Centre in Halifax. Jo chose Heartwood as her charity "because they work with kids in the community, and help them find their individuality, their passions, and also their place within society." The book is available at Smashwords.com and as a Kindle edition. Jo was born in London, England, and raised in Canada. She spent many years in San Francisco and New York, where she trained as

a boxer, wrote for a punk magazine, and owned her own gangster rap/indie rock record label. She's now on the South Shore of Nova Scotia. Her most recent book *Ashes, Ashes*, a YA post-apocalyptic adventure, was published by Scholastic Press in 2011.

■ **Jill MacLean** was in the UK in August for the 33rd Congress of the International Board on Books for Young People (IBBY). In London, she was presented with her author's diploma for *The Nine Lives of Travis Keating*, the IBBY Honour List 2012 book representing English-speaking Canada for the next two years. A total of 169 books are chosen from over 70 member countries, and will be housed in permanent library collections in Illinois, Zurich, Bratislava, Osaka and Munich. Jill's young adult free verse novel, *Nix Minus One*, will be published in March 2013. She's currently completing *The Hidden Agenda of Sigrid Sugden*, the third book of the trilogy that began with *The Nine Lives of Travis Keating* and continued with *The Present Tense of Prinny Murphy*. It will be published next fall.

■ **Miki Fukuda** is delighted to be participating in the 2012-2013 Banff Centre's Wired Writing Studio Program. Her poem "Shoreline" will appear in the November issue of *Earthlines* (UK) – her first international publication.

■ Nimbus will publish **Jo Ann Yhard's** newest novel, *Buried Secrets at Louisbourg* in April. It's a mystery with the same characters introduced in *The Fossil Hunter of Sydney Mines*.

■ **Julie Strong** writes, "I want to blow my horn and say I won the 2012 Fringe award for best playwright for *Athena in Love*. It is my first and last play. Getting it up on stage has pretty much done me in. I stick to writing prose from henceforth."

■ In October, CBC's Canada Reads (www.cbc.ca/books/canadareads) asked for help in choosing the best 10 novels from five regions across the country. The Atlantic Canada list is: *Annabel* by Kathleen Winter, *Anne of Green Gables* by L.M. Montgomery, *The Bay of Love and Sorrows* by David Adams Richards, *Come, Thou Tortoise* by Jessica Grant, *February* by Lisa Moore, *Galore* by Michael Crummey, *Glass Boys* by Nicole Lundrigan, *No Great Mischief* by **Alistair McLeod**, *Ragged Islands* by **Don Hannah** and *The Town That Drowned* by Riel Nason. Readers are now selecting the top five, with online voting closing November 12.

■ **Don Hannah** was a winner at the Tom Hendry Awards ceremony presented by the Playwrights Guild of Canada. Don's play *The Cave Painter* won the Carol Bolt Award for the best work premiered by a PGC-member in the past year. A one-woman show, *The Cave Painter* is about the hazards of middle age, an exploration of how we deal with death emotionally and culturally, and looks at the evolution and role of the artist in society.

■ **Alice Walsh's** mystery novel for adults, *Analyzing Sylvia Plath*, will be available from Thomas & Mercer,

Amazon's mystery and thriller imprint. Professor Isobel Harding knew that inviting Elizabeth Wilcox, author of a controversial book on Plath, to a literary conference was risky. After someone attempts to poison Wilcox, Isobel must scrutinize even her closest friends to uncover the killer. .

■ Poetry from **John Wall Barger**, **Brian Bartlett**, **George Elliott Clarke**, **Anne Compton**, **Lorrie Neilsen Glenn**, **Sue Goyette**, **Carole Glasser Langille**, **Anne Simpson**, and **Harry Thurston** appears in *The Malahat Review's* "Essential East Coast Writing" issue, a partnership with *The Fiddlehead*, which celebrates West Coast writers in its current issue.

■ The seventh annual Creative Nova Scotia Awards were presented on October 26 at the Brewery Market in Halifax. **Ami Mackay** received an Established Artist Recognition Award.

■ **Donna Morrissey** will on the faculty of the Correspondence Program in Creative Writing at Humber College's School of Creative and Performing Arts next May, with Sandra Birdsell, Dennis Bock, Sally Cooper, John Metcalf, Elizabeth Ruth, Richard Scrimger, and Olive Senior. The program gives aspiring writers the opportunity to work on a novel, short stories, poetry, or piece of creative non-fiction with one of the faculty. The deadline for applications is February 1, 2013. Details at www.humber.ca/scapa/

■ **George Elliott Clarke's** latest book is now available. University of Toronto Press recently released *Directions Home: Approaches to African-Canadian Literature* – the most comprehensive analysis of African-

Canadian texts and writers to date. Building on the discoveries of his critically acclaimed *Odysseys Home*, George analyses the complexities and conundrums of this important body of literature. *Directions Home* explores African-Canadian literature within the Canadian canon and the socio-cultural traditions of the African Diaspora. He showcases the importance of little-known texts, including church histories and slave narratives, and offers studies of autobiography, crime and punishment, jazz poetics, and musical composition. The collection also includes studies of significant contemporary writers. With its national, bilingual, and historical perspectives, *Directions Home* is an essential guide to African-Canadian literature. And an essential guide to George and his own work – which includes poetry, plays and literary criticism – is *Guernica Editions* new book *Africadian Atlantic: Essays on George Elliott Clarke* edited by Joseph Pivato. In September and October George gave readings in Italy (Ravenna, Pordenone and Vicenza where he also performed with two Italian jazz guitarists), then in Windsor, Nova Scotia, at the Windsor United Baptist Church where he performed with the gospel group, Shoulder to Shoulder, then it was off to Windsor, Ontario, for an appearance at Bookfest.

■ **Peter Moreira's** Entrevestor blog columns are now being published daily in the *Chronicle-Herald* as well as on his website entrevestor.com. The columns chronicle the momentous changes taking place in the startup/innovation community across Atlantic Canada.



■ **Andrew Hood** was one of three finalists for the Writers Trust of Canada/McClelland & Stewart Journey Prize and one of 13 writers to appear in the annual Journey Prize anthology. Andrew was nominated for his short story “Manning” published in *PRISM international*, along with Kevin Hardcastle, “To Have to Wait” (*The Malahat Review*) and Alex Pugsley, “Crisis on Earth-X” (*The Dalhousie Review*). The three-person jury read 82 stories from 28 journals. McClelland & Stewart has just published the 2012 edition of the annual fiction anthology *The Journey Prize Stories*, a collection of the 13 stories that formed the longlist for this year’s prize. Andrew is the author of two short story collections: *Pardon Our Monsters* (Véhicule Press, 2007) and *The Cloaca* (Invisible Publishing, 2012).

■ **Sue Goyette** and **Silver Donald Cameron** will be part of the faculty at The Banff Centre’s Writing with Style (Spring 2013) program and **Alexander MacLeod** will be an instructor at the fall 2013 session. For details on the centre’s literary arts programs and funding assistance check out www.banffcentre.ca/writing

Dear Federation members,

It’s been a busy week at WFNS. Some members have raised concerns about the way we communicated the recent news about our executive director to you, and we appreciate those concerns. We also thank you for understanding that there are sound ethical and legal reasons for a certain amount of privacy. We want to assure you that we are operating with the best interests of the membership at heart, and in the hope of strengthening our Federation.

The leadership change caught many by surprise but was not entered into lightly. We who serve on the board are dedicated to taking the next steps to select an executive director who can lead the Fed forward. In the meantime, our superb staff are keeping the office open, answering your calls, organizing the Writers in the Schools visits, maintaining the Atlantic Writing Competition, setting up the next round of mentorships, managing the finances that keep the Fed alive, and thinking about the long-term future of the Thomas Head Raddall Atlantic Fiction Award, the Evelyn Richardson Memorial Non-Fiction Award and the Atlantic Poetry Prize.

Many of you have served on the board in the past, and many will serve on it in the future. We are serving on it today and are putting in very long volunteer hours to provide our talented and hard-working staff with the support they need to do their jobs.

The Federation both exists for us and is run by us, the writers of Nova Scotia. We all want to see a financially healthy, culturally vibrant Fed and all of us, when called on to serve the Fed, do so with a deep commitment to our collective success. One of the great rewards of serving on the board is seeing the passion of the membership.

Without the Fed, we would be several hundred isolated writers. With it, we are a community who can encourage each other in our work, help each other develop our craft, and celebrate when we achieve greatness.

It is a tough honour, and a challenging privilege, to serve on the board. It’s only possible with all of your support and help.

– Ryan Turner, President, Writers’ Federation of Nova Scotia
– Jon Tattrie, Vice-president, Writers’ Federation of Nova Scotia
on behalf of the board of directors, Writers’ Federation of Nova

Scotia ■