

# east word

## Remembering Alistair MacLeod

Sylvia Gunnery

President, Writers' Federation of Nova Scotia

The members and staff of the Writers' Federation of Nova Scotia deeply mourn the loss of Alistair MacLeod who passed away on Sunday, April 20. His books, his teaching, his steadfast friendship, and his commitment to his home province have all been there for us to lean on and grow from.

In November 2001, when he won the Portia White Prize for his excellence and achievements, Alistair named our Writers' Federation as the recipient of the protégé portion of that prize. With those funds, we created our mentorship program, providing developing writers with one-on-one intensive support by senior writers for a focused period. The mentorship program is just one of the many ways we will continue to hold Alistair close to the heart of our writing community.

Sue Goyette

Hearing Alistair MacLeod read was initially dangerous for me. His writing knew the earth and made furrows. The ground, after an evening of listening to him, was always a little different then, more solid, perhaps, and better tended.

I say dangerous because his stories changed things for me and sometimes seeing things in the company of his clear and even voice gave me a truer reflection of things than I had expected. Dangerous because seeing the truth of our version of things is sometimes difficult. Yet proper. His writing invited me to change, to widen first as a person then as a writer, and for that I will always be grateful.

He was a gifted storyteller with a tender open heart. His characters reckoned with how they felt, would admit to quiet vulnerabilities and were made stronger by them. He taught me in stories how reconciling with

continued on page 2



Alistair MacLeod, 1935-2014

Alistair MacLeod's fiction has been translated into 17 languages. He is the acclaimed writer of three short story collections – *The Lost Salt Gift of Blood*, *As Birds Bring Forth the Sun and Other Stories*, and *Island: The Collected Stories*. His novel *No Great Mischief*, won the International IMPAC Dublin Literary Award.

Alistair was appointed an officer of the Order of Canada in recognition of his commitment to Canadian literature and influence on other Canadian authors.



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fear requires its own kind of courage. He also taught me about family in his stories. I found myself relying on his version of father and, in this way, he became one of my surrogates, a voice that realigned a loneliness or longing I've always felt and that reading slowly helped heal.

He then became my Alistair MacLeod. I claimed him as I claim this coast as home. Part of his gift was letting us all believe that private claim each of us made on him was ours alone. This personal connection is the result, I think, of how his voice defies the page and still lifts, specifically and companionably, with us, his readers, into our days. If birds bring forth the sun, I could say, then it's his voice that brings forth the best version of ourselves. This is no small feat.

There has been such an outpouring of reverence, of love, of mourning and this too is proper. Let us hold Anita, his wife, and their family in our thoughts in these early days without him, how rudderless they must be feeling. And let's turn to his books, those reliable lanterns, all we have left of his good voice to guide us.

## Budge Wilson

What can anyone say about our Alistair that Sue Goyette has not already said in her wise and beautiful piece in the April 25 Notes From The Fed. Read it, and then read it again. It becomes more true with each reading. Alistair was a generous listener, and he would have listened to what she said with much gratitude – and, being Alistair, perhaps with a measure of astonishment. He was a quietly humble man, wearing his huge talent with such an absence of vanity.

We have read a lot about him since he died. It is worth noticing that possibly more is being said about who he was than what he did. The word "love" appears again and again. And no wonder. He had a rare gift of making everyone feel both unique and valued. He passed around a cup that seemed always to be three-quarters full. He made a talent out of joy and laughter. He received a lot of affection and praise; but he knew how to give it right back. Many of us feel orphaned by his passing; but take heart. He has so enriched our lives that our connection with him will not vanish, even though he seems to have left us.

## A.J.B. Johnston

I never spoke with Alistair MacLeod, but I've read his work and I attended one of his readings a few years back. What he accomplished, and the way he did it, were and are an inspiration. Consummate craftsman and modest, his literary output proves that quality matters far more than quantity, as it should. For me, *The Lost Salt Gift of Blood* was his greatest work. When I read those stories I was astonished. That someone from "here" – define that as Cape Breton or the Maritimes or Saskatchewan or Canada – could produce such high and deep literature, as good as anything by the canon's acclaimed masters, offered the power of an example to aspire toward, if not attain.

## Silver Donald Cameron Meeting Alistair MacLeod

It's a somewhat embarrassing story.

1976. I'm on an airliner 15 minutes out of Montreal, and tears are streaming down my face. In my lap is a new book of short stories about Cape Breton Island, the place I love best in the world. The book is *The Lost Salt Gift of Blood*. The stories are so true, so piercing, so honed and honest, that they tear up your heart and lodge in your soul. I cannot read any more. I can only cry.

I think: I must write this Alistair MacLeod. I want to know this man.

I first saw Cape Breton in 1971. I was a professor at the University of New Brunswick, driving to Sydney to catch a plane for the Learned Societies meetings in St. John's. Cape Breton stunned me: the sweeping vistas along the Bras d'Or Lakes, the ruddy smoke belching from the steel plant, the hardy little fishing villages, the blackened poverty of the coal towns. It seemed more real than any other place I had seen, sharp-edged and vivid, the world seen through a new pair of lenses.

My life was in chaos; I was leaving my job and trying to write a book about the Canso Strait fishermen's strike, which was still going on. That September, I bought a little house in Isle Madame, Cape Breton. I joyfully explored the richness and complexity of my new home – the industrial towns, new and old, the music, the humour, the labour struggles, the co-op organizers, the four languages of the island. The people were blunt and bawdy, fierce and funny, tough and generous. Very soon, I found, I was known by people I didn't even recognize. When I went to the Broad Cove Scottish concert for the first time, in 1973, for instance, a cheery guy in a baseball cap hailed me warmly, "Hi Don!"

In Cape Breton, for the first time ever, I found myself living with people whose values and passions aligned with my own. I thought: this place is Shakespearean, as vivid and tragic as Ireland. I will write about it as powerfully as a newcomer can, but it deserves a Synge, a Yeats, an O'Casey – a writer who has its blood in his veins, who knows it as a child knows it, who has grown into consciousness within its boundaries, and who writes about it with surgical beauty.

And there, in that jetliner flying into Montreal, I found that writer. Alistair MacLeod.

So I got in touch with him, told him how I admired his work, wondered if we might get together sometime when he was in Cape Breton. Sure, he said, that would be great – but we've actually met twice already.

We have?

At the Learneds in Newfoundland, he said, and also at the Broad Cove concert.

My God. The quiet professor from the University of Windsor, and the guy in the baseball cap at Broad Cove. I blushed to the roots of my hair.

We got together many times after that – at festivals and concerts, at my place or at his, at readings and conferences. He was my friend, and I had great pleasure in his company. And now he has died. His people are celebrating and mourning in the Broad Cove church as I write this. He's gone. But his voice and his stories, in all their profundity and grace, have entered our own memory. And while we live, they will never die.

## Douglas Arthur Brown

From the moment I met Alistair MacLeod it was evident that he was a stalker.

As the years passed, I became accustomed to his presence at readings and festivals. Always sporting that familiar smile, the corners of his mouth two clothespins holding up a billowing white sheet freshened by the breezes of a balmy summer afternoon. Our first meeting didn't involve a handshake; it was a reassuring pat on the shoulder as I fidgeted before a shared reading, standing in the wings, looking out the window. Turning to greet the appearance of this miraculous masseuse, he said "Hello, my name is Alistair. This is going to be fun." And fun it was.

The stalking continued over the years and occasionally I rewarded his perseverance, drawing his caricature on a paper tablecloth that he carefully folded and took away and on another occasion allowing him to take my wobbling elbow and guide me across the street to our hotel saying, "One has to watch out for cars at this time of night."

Now the thing about stalkers is that once they acquire this taste they are always hungry. Most of my fellow writers experienced Alistair's literary lurking as they too succumbed to the nourishment he drew from them during the briefest of encounters, making us all feel like prime rib or the juiciest of mangos. And as we all know, Alistair's stalking became a famine, descending upon the pantries of thousands and thousands of readers around the world. Bon appétit, Alistair.

## Carol Bruneau

From the first time I heard him read, I was mesmerized by Alistair's voice, his presence, his laugh and the heart of his words. A decade ago I had the daunting good fortune of reading with him at a festival in Newfoundland. He was there with his lovely wife, Anita, and the two of them were so kind and funny and sweet. I was a ball of nerves, and they put me at ease.

We ate cod cheeks (or maybe it was tongues) in a restaurant that might've been someone's kitchen. I got to tell him how much his generous sharing of *The Portia White Prize* had benefitted us at the WFNS – how it helped fund the mentorship program. He was deeply pleased to hear how much the program was helping all its participants.

We talked too about the business of writing, and his “fatherly” advice helped me hugely to see the light in this regard. “Oh, at my age,” he said, laughing of course, “I don't need an agent. With agents, you know, there is a pecking order.” No need for details, enough to say that he knew exactly the right thing to say at exactly the right moment. And really, we barely knew each other. But there was his huge generosity, this spirit he extended to all of us honoured and lucky enough to share the stage with him. (Talk about an act to follow.) He took the time to congratulate us each on our readings, in his lovely, straight-up way. “Very nice,” he said.

And then there was the four-hour return-trip ferry ride to an outport that we took, the same weekend – Alistair, Anita, D.R. MacDonald and me – just to pass an idle afternoon. His stories and his laughter – the delight of it all, and the ferry's hissing wake. I will never forget any of this. How very lucky I was to be in such company. How blessed.

The last time we met was seven years ago in Toronto, when, along with Bernice Morgan and Beatrice MacNeil, I shared the stage once more with him in a panel discussion. I can no longer remember what it was supposed to be about. But we were asked how much faith influenced our writing. I can no longer precisely recall Alistair's response, only that his words in their way changed me, if only to help me see my way more clearly.

And so, in no small part to him, we keep the faith.

## Rose-Marie Lohnes-Hirtle

Sometimes a gift falls smack in your lap. This weekend I had the good fortune to be able to borrow Alistair MacLeod's *No Great Mischief* from the local library. Imagine carrying a hand-written manuscript about for years so I could then smell, taste, and relive times when nails protruded through the bedroom ceiling to create pinpoints of light on a frosty night, when magical scenes appeared on single-paned windows – before the R factor. It is a book that, read once again, made me both laugh and weep and I am grateful for every well-crafted word and scene. And, he edited each sentence as he wrote! What a loss.

## Darcy Rhyno

As a young writer of short stories, I marveled at Alistair's skill. I studied his stories to learn how to write and attended his readings whenever I could. Honestly, Alistair was one of the most uncomfortable readers of his own work. He sweated and blushed and picked at his ears and nose. But to me he was a wonderful intellectual force.

After one particular reading, I got up the nerve to approach Alistair. He signed books and thanked people for their kind words about his work. At last, after everyone else had left, it was my turn. Nervously, I blurted out how much I admired his work and that as a writer I was learning from him. In typical Alistair MacLeod humble fashion, he barely looked up from his dog-eared pages, blushed, said, “Thank you,” and hurried away.

Alistair is one of our greatest writers, but he was also flesh and blood, as bashful about his own accomplishments as fans like me were about pointing them out. For me, his greatness was his ability to ground that kind of individual human experience in the larger ebb and flow of history.

## Linda Little

Alistair MacLeod spoke to readers everywhere. He spoke to us of the importance of story-telling. We are all alike, he said with his work. We need to be from somewhere, and of somewhere. We need to be from people, and of people. Look how hard this can be, he said. Look how much rests on this, he said. Alistair MacLeod pointed at the decisions we make as we live and lifted up the flap of time to remind us that these decisions run up and down along the generations. They do not belong to us alone but to us in community. We may profit from separating ourselves from our pasts, but the costs of separation become as much a part of us as the benefits. Proceed with care, he told us.

Alistair MacLeod spoke to writers everywhere. He spoke to us of the intricacy of craft. Write with care, he said with his work. What you do is of the utmost importance. Stories are not flippant and transitory, they are the flesh of time. Each word will set its intrinsic power beside its neighbour, colour its neighbour, sharpen its neighbour, enlarge its neighbour until the resulting sentence carries the weight and permanence of a landscape. So it goes forward with the sentences that build a paragraph, and the paragraphs that make a story. In his masterful hands every word is the perfect, the only, choice. These characters we build are us, he said, and we are crucial. With the example of his life and work he told us to proceed. Take your time, use your time, he said. Proceed with care.

Thank you, Alistair MacLeod.

## Binnie Brennan

There aren't enough words for me to put on a page to describe what and how much I've gained from reading Alistair MacLeod's stories. In a way, there are no words, so I won't even try. But in 2009 I had the great good fortune to find myself in a workshop class he led at the Humber School for Writers. One of my favourite memories is of Dr. MacLeod at the front of the class relating with delight his favourite example of truly bad writing: "His breath came in little short pants."

I have never been able to utter these words without snorting with laughter.



Alexander (left) and Alistair MacLeod at River John's Read by the Sea.

## Read by the Sea

Alistair MacLeod was a great friend of Read by the Sea. We were overjoyed when he accepted our invitation to read at the inaugural Read by the Sea festival in River John in 2000. Alistair and Anita arrived on the appointed day to much jubilation. He spoke about the universality of stories about place and family.

Then he leaned forward into the lectern in the gazebo in the park and began to read in his timeless tone. Who will ever forget that lost-on-the-ice scene from *No Great Mischief*? The breeze gentled the leaves, the sheep bleated in the neighbouring pasture, and Alistair read. We were all transported and transformed.

Twice more we would have the gift of Alistair. In the fall of 2010 he came to Pictou County to read "The Boat" for a fundraiser. And the following summer he and Anita returned to sit in the shade of a slim maple tree and listen to their son Alexander read on the main stage. Always it was a delight to see him and hear him. The news of his passing has touched us all deeply and we will miss him. ■

# The 2014 finalists for the Atlantic Book Awards

The Atlantic Book Awards consist of 10 different book prizes. The 27 books nominated for awards represent the wide range of literary works being produced in Atlantic Canada – from cutting edge fiction to deeply researched books on Atlantic Canadian history, illustrated children's picture books to novels written for teens and young adults. Twenty of the 30 nominations went to books by Atlantic publishers, and several of the writers are members of WFNS. The winners will be announced at the Delta Prince Edward/Prince Edward Island Convention Centre in Charlottetown on May 21.

## Ann Connor Brimer Award for Children's Literature

*Nix Minus One* by Jill MacLean (Pajama Press)  
*The Power of Harmony* by Jan L. Coates (Red Deer Press)  
*The Stowaways* by Meghan Marentette (Pajama Press)

## APMA Best Atlantic-Published Book Award

Acorn Press for *Ni'n na L'Nu: The Mi'kmaq of Prince Edward Island* by Jesse Francis and A.J.B. Johnston  
Formac Publishing for *Bluenose Adventure* by Jacqueline Halsey, illus. by Eric Orchard  
Goose Lane Editions for *Masterworks from the Beaverbrook Art Gallery* by Terry Graff, Editor

## Atlantic Book Award for Scholarly Writing

*Black Loyalists: Southern Settlers of Nova Scotia's First Free Black Community* by Ruth Holmes Whitehead (Nimbus Publishing)  
*Diaries of the Acadian Deportations, No. 1: Jeremiah Bancroft at Fort Beauséjour and Grand-Pré* by Jonathan Fowler and Earle Lockerby (Gaspereau Press)  
*Loyalist Rebellion in New Brunswick: A defining conflict for Canada's political culture* by David Bell (Formac Publishing)

## Dartmouth Book Award for Non-fiction in Memory of Robbie Robertson

*Black Loyalists: Southern Settlers of Nova Scotia's First Free Black Community* by Ruth Holmes Whitehead (Nimbus Publishing)  
*Merry Hell: The Story of the 25th Battalion (Nova Scotia Regiment)* by Captain Robert N. Clements MC, edited by Brian Douglas Tennyson (University of Toronto Press)  
*Scapegoat: The extraordinary legal proceedings following the 1917 Halifax Explosion* by Joel Zemel (SVP Productions)

## Democracy 250 Atlantic Book Award for Historical Writing

*Black Loyalists: Southern Settlers of Nova Scotia's First Free Black Communities* by Ruth Holmes Whitehead (Nimbus Publishing)  
*The August Gales: The Tragic Loss of Fishing Schooners in the North Atlantic, 1926 and 1927* by Gerald Hallowell (Nimbus Publishing)  
*The Ballad of Jacob Peck* by Debra Komar (Goose Lane Editions)

## Jim Connors Dartmouth Book Award (Fiction),

*Blood on a Saint* by Anne Emery (ECW Press)  
*Fallsy Downsies* by Stephanie Domet (Invisible Publishing)  
*Waldenstein* by Rosalie Osmond (Seraphim Editions)

## Lillian Shepherd Award for Excellence in Illustration

Susan Tooke for *Lasso the Wind: Aurélie's Verses and Other Poems* by George Elliott Clarke (Nimbus Publishing)  
Leonard Paul for *Pisim Finds her Miskanow* by William Dumas (Portage & Main Press)  
Deanne Fitzpatrick for *Singily Skipping Along* by Sheree Fitch (Nimbus Publishing)

## Margaret and John Savage First Book Award

*Cinnamon Toast and the End of the World* by Janet E. Cameron (Hachette Books Ireland)  
*Tailings of Warren Peace* by Stephen Law (Roseway Publishing)  
*Turn Us Again* by Charlotte R. Mendel (Roseway Publishing)

## Prince Edward Island Book Award (Fiction)

*Dirty Bird* by Keir Lowther (Tightrope Books)  
*Ghost Boy of MacKenzie House* by Patti Larsen (Acorn Press)  
*RipTides: New Island Fiction* edited by Richard Lemm (Acorn Press)

## Prince Edward Island Book Award (Non-Fiction)

*Lionel F. Stevenson: Fifty Years of Photographs/Cinquante ans de photographie (1962-2012)* by Pan Wendt (Acorn Press)  
*The Master's Wife: The Book and the Place* edited by John Flood (Penumbra Press)  
*Ni'n na L'Nu: The Mi'kmaq of Prince Edward Island* by Jesse Francis and A.J.B. Johnston (Acorn Press)



# Canada Council's National Forum on the Literary Arts

On February 14-15 some 250 members of the Canadian literary community gathered in Montreal for meetings and discussions designed to work towards a positive vision for the future of Canadian literature. The forum arose out of the observation that literature and publishing is not immune to the upheavals caused by the digital age we live in. Neither fully understood nor integrated into the practices of the community, these changes will intensify, making this a good time to look at the questions raised by the changing dynamics of the Canadian literary milieu. The event was organized around four themes: creation, publication/production, dissemination and sustainability. A report on the Forum will be available on the Canada Council website (<http://canadacouncil.ca/en/writing-and-publishing/national-forum-on-the-literary-arts>).

Four members of WFNS – Syliva Gunnery, Sue Goyette, Jessica Scott Kerrin, and A.J.B. (John) Johnston – attended.

## A.J.B. Johnston

The Forum could easily have been anything but a success. Imagine 250 individuals from across the broad Canadian literary community – rivals and competitors on other days – together in the same room for a two-day think tank in Montreal. Asked to give their candid opinions on what's right and wrong about writing, publishing and translation in the land, with an eye to making the "ecosystem" stronger going forward. Where to begin? So, yes, the Forum could have been a gripe-fest extraordinaire.

Yet it was a success.

The participants deserve a share of the credit, particularly for their willingness to listen to others' opinions and in two official languages at that. But much credit should also go to the Canada Council for the Arts. Its staff was wise to encourage all participants to say (and write) exactly what they thought and felt.

A large screen up front filled with tweets from those present. Then there were intense discussions at each table as to what could or should be considered as problems and possible solutions. Those ideas and recommendations were then

shared with the whole room. Next came the open microphones, where anyone could comment on any point not mentioned or insufficiently reported. The speakers aux micros were thoughtful and impassioned, and greeted warmly by all.



There were four principal themes: creation, publication/production, dissemination and sustainability. They provoked lots of heat and more than a little light.

There were keynote speakers, one per day, with Richard Nash [an independent publishing entrepreneur, <http://rnash.com>] especially provocative. He offered dozens of points that bear more reflection. Like "abundance causes more upheaval than scarcity" and "we've reached the point where writers and readers are at parity."

How the Canada Council for the Arts will make sense of all that was communicated during the Forum I have no idea. But I can say this: the shared energy and renewed engagement of those around the big room was important.

We in the literary arts are in a crisis of sorts. It stems from a variety of sources, with constant technological change near the top of the list. It's vitally important that our regions and our nation take concrete steps to foster reading and writing in all genres, with strong emphasis on what Canadian writers produce.

Policymakers have to lay the groundwork for creators to flourish. Copyright must be protected, authors encouraged, and literature in all its forms given the opportunity to thrive.

We need more and want more than what New York and Los Angeles produce. Canada is not just geography, industry and politics. We are also vital creative communities with souls and minds. Writers, painters, musicians and all the other arts are building this land not just from sea to sea but equally from *esprit* to *esprit*.

## Sylvia Gunnery

When I'm inside an experience such as The National Forum on the Literary Arts, I don't take detailed notes. I worry that my attempts to capture whole ideas will distract me from discovering something underneath the conversations. Something new. Central. A core of insight that will be the essence of what will give us clarity. So I scribble single words, phrases, and pairs of words (two sides of an issue – a reminder to consider this and that). Here are just a few of my scribbles and some thoughts behind them:

### *Mainstream – small corners*

On the first day, during our discussions about creation of literary arts, the point was made that we need to keep in mind not only those creators who are in the mainstream, writing what we've come to recognize as Canadian literature (from the decisions of publishers, from opinions of reviewers, from media such as CBC book shows, etc.), but also those creators who write from and represent all those small corners of our Canadian cultures. We want diversity. Of voice. Of content. Of form.

### *"Too much supply"*

Though a snow storm kept Richard Nash (<http://rnash.com/about>) from stepping to the podium in Montreal, he Skyped from the airport lounge at LaGuardia, sometimes almost whispering as he delivered an hour-long impromptu talk. Part of what he said had to do with "demand and supply." There is, he said, "too much supply" and one of the issues to be worked through is



"managing an abundance of content/literature." That he sees literature as culture underscores the importance of this issue.

### *"Democratization"*

The people around our table eventually came to the decision that we needed quotation marks around "democratization" as it was being used (so often) during the forum. Many groups spoke about how the Internet and social media have levelled the playing field, opened the doors, given everyone the opportunity to get their voice/writing out there.

We wanted those quotation marks to be a reminder that this word, "democratization," may have become a mantra for equality of opportunity when it might be too soon to actually recognize whether this is a positive new era for the literary arts in Canada.

You can see all the cautions in my last sentence: may have, might be, whether this is. There are many more questions to be answered and many more experiences to learn from as we continue to use social media and technology tools as part of our creation process. Do we know how or if or to what extent these tools affect the literary arts?

### *the notion of crisis*

This idea of the literary arts being in crisis came especially out of our discussions around dissemination and sustainability. Independent bookstores were the canary in the coal mine; and now, if we don't buy online, we've come to expect that we will wade through aisles of dishes and candies and candles to find the books we'll buy.

Initiatives, such as the National Reading Campaign, have raised our awareness of issues around reading in Canada. In a 2011 Ontario study, for example, the proportion of grades 3 and 6 students who said they actually enjoy reading has dropped significantly in the last decade.

A priority I was happy to see near the very top of the list as the forum closed was: "educate the educators." In moving forward (and away from crisis), it is essential that our youngest readers and writers are taught by teachers who are, themselves, fully engaged readers and writers.



Sue Goyette

## Finally, A Team Or The Beginning Of Something

I remember a couple of things vividly from the National Forum on the Literary Arts back in February. My table was made up of a delectable group of literary-hearted people who all came with concerns and hospitable, friendly energy. When the gong sounded and we were told to start our discussion, we were confused. How do we begin? And how can we cover it all?

This is what I remember – good people not entirely sure what was being asked of them. Those quicker to the draw made their way to microphones after these talks reminding us how important small presses are, independent bookstores, spoken word artists, storytellers, publishers of “art” books. We had the big ear of the Canada Council and some of us couldn’t resist talking into it.

The rest of us remained perplexed. We all had valid needs and concerns. Much of what was being said was obvious. Some of us couldn’t get past the state of the patisseries. Had they been frozen? We were in Montreal, weren’t we? They just didn’t taste like Montreal patisseries. And how come the Canada Council couldn’t secure a liquor license for our gathering after the first long day? More juice and fruit, we said to each other. Gamely.

I also remember keynote speaker, Richard Nash, leaning in to his laptop camera, a strange angle I would never consider, Skyped in from an airport in New York, urging us to think differently. Literature isn’t about books but what those books give off, how their stories (poems, essays ...) inform and connect us. That’s what we need to protect. It isn’t about business, he insisted, it’s about culture.

Vividly, I can still recall how uncertain this time we’re in seemed. And there we were, gathered, with the best of intentions, blinking in the bright light of now being called together to hatch a plan. The beginning of, or perhaps finally having, a team. Or, at the very least, a place to begin. ■

## CFAT artist apartment

If you’re a writer or artist visiting Halifax, you might be interested in the Halifax Artists’ Apartment – a residential space for artists located in the North End of the city. Situated within the newly renovated Centre for Art Tapes, it provides comfortable, short-term and affordable accommodation to visiting artists, curators, art administrators, as well as other individuals working in the arts.

The apartment is also available to local organizations who wish to accommodate special guests, or to provide living space for artists-in-residence. There are daily, weekly and monthly rates that vary depending on who’s making the booking. (See <http://cfat.ca/apartment/>)

The Halifax Artists’ Apartment is a modern and luxurious residential space with a fully equipped kitchen, living/working area, a “sleeping nook” (single), private bathroom and shower. It’s also close to several bus lines, many cafés, restaurants, and popular city attractions.

The Centre for Art Tapes is a not-for-profit artist-run, charitable, organization that facilitates and supports artists at all levels working with electronic media including video, audio, and new media. Services to its membership and the general public include production facilities, ongoing exhibitions and screenings. As well, CFAT provides programs that offer, through training and in-house residencies, opportunities for individuals to critically engage with cultural and social issues.

The Centre is a creative environment for individuals as well as groups to pursue independent work at the highest levels of artistic practice. It’s designed to provide artists with access to a broad range of production facilities and foster training and mentoring programs for members of the community.

Individual membership in CFAT is \$60 a year. ■

### Save the Date!

All members are invited to the

**WFNS Annual General Meeting**

**11 a.m., Saturday, June 7, 2014**

**at the WFNS office**

**1113 Marginal Road, Halifax**

**Join us for the AGM and stay for:**

**Readings by the 2014 Mentorship Program  
participants**

**Announcement of the 2014 literary awards shortlists**

**Literary trivia and happy hour!**

**Check [www.writers.ns.ca](http://www.writers.ns.ca) for details!**

# Writing on Fire on the North Shore

Rita Wilson



**W**riting on Fire lit more flames this year, the second time round. The project was created to offer young people on the North Shore of Nova Scotia an opportunity to write, and be inspired, in the company of their peers and seven amazing authors. 2014's mentors included Don Aker, Sylvia Gunnery, El Jones, James Leck, filmmaker Cathy Martin, and musician Keith Mullins, ranging from fiction to filmmaking, spoken word to songwriting, with mystery and mayhem in between. Sheree Fitch explored the depths with teachers honing their own writing skills and making suggestions for the classroom.



Some things remained the same this year. First, schools from Pugwash to New Glasgow were Sparked in March, to inform and excite students. Next, on April 11th the authors went to those schools for a Writers in the School day, thanks

to the support of WITS. Then, Saturday, April 12th, registered students arrived at River John Consolidated School for a day of workshops.

There were changes too. Last year the event was open to grades 8 and 9, this year it expanded to grades 7 through 12.

A "Confessional" was added. Jenn Calder used her iPad to record teens' answers to questions ranging from "why did you come" to "what book do you wish you had written."

A Literary Café at the end was open to any participant who wanted to read, with parents and people from the community invited to attend. And, to extend the excitement, Sylvia Gunnery will be mentoring two lucky students for the next two months in an online pilot project.

A buzz started the moment the first teens entered and escalated all day, culminating in the stunning Literary Café. Listeners were moved to tears and laughter by words that spoke of abuse, gender, dead hamsters – the range of life that writing allows us to explore. It was a blaze. ■



James Leck, Keith Mullins, Sheree Fitch, Sylvia Gunnery, Don Aker, Cathy Martin, and El Jones.

## *Pretty*

*by Ainsley Cameron*

The first time I became aware of my  
body I was ten.  
Standing in front of the mirror, pinching  
my stomach, breathing in.  
I smiled in self-satisfaction when my  
mother, tall and thin,  
told me that I was pretty.  
And from then on in, it was feeling  
guilty when cake tasted like  
heaven,  
a champion in self-loathing, I was only  
in grade seven.  
The mangled pieces of my gangly frame  
never fit in place,  
the best compliment I could receive was  
that I had a pretty face.  
What happened when we played  
hopscotch?  
now we measure our worth in pounds  
dropped.  
Some girls would kill for a gap between  
their thighs,  
but what they don't realize is that they're  
already dying on the inside.  
Women, girls, we must empower each  
other.  
Be happy, look good for yourself, not a  
brother.  
There is more to a person than a size or  
a weight;  
stop being ashamed for that second  
piece of cake.  
When our girls grow up in a society of  
double-edged swords,  
when our standard of beauty is defined  
by a society that wants us to buy  
more,  
don't tell a girl she is pretty.  
Tell her she's pretty brilliant, pretty  
educated,  
we are building the Margaret Atwoods  
and Michelle Obamas of the next  
generation,  
And that is pretty amazing.

## WordPlay at Tatamagouche, June 21

WordPlay, the popular children's event at Read by the Sea, will have its own date and a new venue – June 21 at Creamery Square in Tatamagouche. Headliners this year are Dave Gunning, Sheree Fitch, Deanne Fitzpatrick, Kathy Stinson, and Trudy Carey.

Dave Gunning, the award-winning singer and songwriter from Lyons Brook, took a song he co-wrote with George Canyon to create the children's book *These Hands*. The song was named Song of the Year at the 2013 East Coast Music Awards. Among his other hits are "No More Pennies" and the hockey song "A Game Goin' On."

Sheree Fitch is the multi-award-winning author of more than 20 books for kids, teens and adults. The creator of lip-slippy rhymes and words latest picture book is *Singily Skipping Along* (Nimbus) with illustrator Deanne Fitzpatrick.

Deanne Fitzpatrick's hooked rugs have expressed life in Atlantic Canada for more than two decades. Her award-winning work has appeared in group and solo shows, and in permanent collections of art galleries and museums. She has written three rug hooking books and created rugs to illustrate Sheree Fitch's picture book, *Singily Skipping Along*.

Kathy Stinson has published more than 30 titles since her first children's book in 1982. She has written picture books, young adult novels, historical fiction, short stories, biographies and other non-fiction. Her most recent book is *The Man with the Violin* (2013, Annick Press).

Trudy Carey managed Woozles Children's Bookstore in Halifax from 1978 to 2009, winning recognition from the bookselling industry and from the business community, not to mention thousands of kids and their parents. Trudy is an early childhood educator with a specialty in children's literature and in music and movement.

For details check out the Read By the Sea website – [www.readbythesea.ca](http://www.readbythesea.ca) ■

## Read by the Sea at River John, July 12

This year, Read by the Sea celebrates fifteen years of bringing Canada's finest writers to Nova Scotia's North Shore. It's scheduled for Saturday, July 12 from 11 a.m. to 3:30 p.m. at the Memorial Garden, Royal Canadian Legion in River John. East Meets West with six writers and musician Doris Mason on the bill. From the East comes Sylvia Hamilton, Frank Macdonald and Russell Wangersky. While the West is represented by Guy Vanderhaeghe, Sharon Butala and Steven Galloway.

Steven Galloway's novels include *The Confabulist*, *The Cellist of Sarajevo*, an international bestseller, *Finnie Walsh*, and *Ascension*.

Sharon Butala from Saskatchewan is an award-winning and bestselling author of 16 fiction and non-fiction books as well as five plays.

Also from Saskatchewan is the Governor General's Award winner Guy Vanderhaeghe, whose fiction includes *The Last Crossing*, *The Englishman's Boy*, *Things as they Are*, *Homesick*, *My Present Age*, *The Trouble With Heroes*, *Man Descending*, and *A Good Man*.

Sylvia Hamilton is an award-winning documentary film-maker and writer whose work focuses on the heritage of African Nova Scotians. Her latest book is a poetry collection – *And I Alone Escaped To Tell You* (Gaspereau Press).

Frank Macdonald from Inverness is the author of *A Forest for Calum* and *A Possible Madness* (Cape Breton University Press), both long-listed for the International IMPAC Dublin Literary Award and for an Atlantic Book Award. An award-winning columnist, Macdonald also writes short stories, drama, poetry and songs.

Russell Wangersky's most recent book, *Whirl Away* (Thomas Allen, 2012), was short-listed for the Scotiabank Giller Prize and won the Raddall Award for Fiction. *Burning Down the House: Fighting Fires and Losing Myself* won Canada's largest non-fiction prize, the British Columbia National Award for Canadian Non-Fiction.

Doris Mason is a well-known performer on the East Coast music scene, notably for her work with the Mason Chapman Band; the hit touring show DRUM; her role in *Dream a Little Dream*, *The Nearly True Story of The Mamas and The Papas*; feature performances with Symphony Nova Scotia; as well as her own solo career.

For information visit [www.readbythesea.com](http://www.readbythesea.com) ■

# Who's doing what



Leacock Award winner Bill Conall (right) and his friend of 48 years and a fellow musician Bill Prosser, "who proof-read the original manuscript, over and over and over."

## Bill Conall wins Leacock Award for Humour

So far, **Bill Conall** has written two books – *The Rock in the Water* (2009, Hidden Brook Press) and *The Promised Land – a novel of Cape Breton* (2013, Boularderie Island Press). Both were shortlisted for the Stephen Leacock Medal for Humour. The annual literary prize – named after the famous Canadian humourist – goes to the book judged to be the most humorous published in Canada, written by a Canadian in the previous year.

This year, Bill and *The Promised Land* took home both the Leacock Medal and the \$15,000 that goes with it. *The Promised Land* begins with the arrival of a small truckload of hippies in 1970, eager to get back-to-the-land. These are stories of humour and pathos as the newcomers and the locals adjust to each other.

Also on the shortlist for this year's Leacock Award were Arthur Black's *Fifty Shades of Black*, Jane Christmas's *And Then There Were Nuns: Adventures in a Cloistered Life*, Wayne Johnston's *The Son of a Certain Woman*, and Steve Smith's *Red Green's Beginner's Guide to Women*.

## Sue Goyette, nominated for Griffin Poetry Prize

Scott Griffin, founder of The Griffin Trust For Excellence In Poetry recently announced the International and Canadian shortlists for the 2014 Griffin Poetry Prizes – one goes to a Canadian poet and one to an international writer. It's the world's largest prize for a first edition single collection of poetry written in, or translated into, English, from any country in the world. The three judges each read 539 books of poetry, from 40 countries, including 24 translations and selected a shortlist of three Canadian poets and four International poets.

And among the three Canadians is **Sue Goyette** and *Ocean*, her latest collection published by Gaspereau Press. Also nominated are Anne Carson for *Red Doc* (Jonathan Cape, McClelland & Stewart) and Anne Michaels for *Correspondences* (McClelland & Stewart). The International list is comprised of Rachael Boast for *Pilgrim's Flower* (Picador), Brenda Hillman for *Seasonal Works with Letters on Fire* (Wesleyan University Press), Carl Phillips for *Silverchest* (Farrar, Straus and Giroux), and Tomasz Różycki for *Colonies* translated by Mira Rosenthal (Zephyr Press).

Each year, The Griffin Trust also presents an anthology of poems selected from the shortlisted books, published by House of Anansi Press. Royalties from The Griffin Poetry Prize Anthology are donated to UNESCO's World Poetry Day. The anthology is available at [www.griffinpoetryprize.com](http://www.griffinpoetryprize.com).

The winners will be announced in Toronto on the evening of June 5.



■ Writers' Fed members are front and centre in The Atlantic Book Awards nominations. Shortlisted are **Jan Coates** (*The Power of Harmony*), **Stephanie Domet** (*Fallsy Downsies*), **Anne Emery** (*Blood on a Saint*), **Jacqueline Halsey** (*Bluenose Adventure*), **A.J.B. Johnston** (*Ni'n na L'Nu: The Mi'kmaq of Prince Edward Island*), **Stephen Law** (*Tailings of Warren Peace*), **Keir Lowther** (*Dirty Bird*), **Jill MacLean** (*Nix Minus One*), **Meghan Marentette** (*The Stowaways*); and **Charlotte R. Mendel** (*Turn Us Again*).

■ The short lists for the 2014 Libris Awards are out. **George Elliott Clarke** and artist Susan Tooke are nominated for Picture Book of the Year for *Lasso the Wind: Aurélie's Verse and Other Poems* (Nimbus). Nimbus Publishing of Halifax and Gaspereau Press of Kentville are in the running for the Small Press Publisher of the Year. Woozles Children's Bookstore is in contention for Specialty Bookseller, as is Kings Co-op Bookstore at the University of Kings College. For more information on the Libris Awards visit <http://www.retailcouncil.org/events/canadian-booksellers-libris-awards>

■ **Alice Walsh's** mystery novel, *Analyzing Sylvia Plath* (Thomas & Mercer), is being translated into Spanish. And in another piece of good news, Nimbus Publishing has offered her a contract for her children's book, *A Change of Heart*.

■ **Janet Sketchley's** novel, *Heaven's Prey*, is short-listed in the suspense category of the 2014 The Word Awards, sponsored by The Word Guild ([www.thewordguild.com](http://www.thewordguild.com)). Winners will be announced June 11. *Heaven's Prey*, a novel of suspense and redemption, is available in print and as an e-book from Choose NOW Publishing.

■ The Hackmatack Awards are decided by votes from kids in grades 4, 5 and 6 in the Atlantic Provinces. There are 10 nominees in each of four categories – English fiction and non-fiction, as well as French fiction and non-fiction. On the lists are:

**Alice Walsh** for *A Long Way from Home* (Second Story Press); **Nancy Wilcox Richards** for *How to Fix a Lie* (Scholastic Canada); **Jessica Scott Kerrin** for *Lower The Trap* (Kids Can Press); and **Tyne Brown** for *Driftwood Dragons and Other Seaside Poems* (Nimbus Publishing). Details on how kids can participate are at [www.hackmatack.ca](http://www.hackmatack.ca).

■ Mystery fans are invited to slip into *Silk Slippers and Tutus*, the third volume in the Matt Murphy series from **Paul Doucette**. It joins *A Role To Kill For* and *Out For Blood* set in the late 1950s and early 1960s in New York City. The series is available from Melange Books ([www.melangebooks.com](http://www.melangebooks.com)).

■ **Sara Jewell** had a story published in the March/April issue of *Saltsapes* magazine. In May, U.S.-based Louise Grace Publishing is releasing its new anthology, *Women In Nature*, and Sara is one of four Canadian writers featured in the book. She writes about adjusting to country living and discovering the woods around her new home in rural Nova Scotia. Sara continues to write her bi-weekly column, Field Notes, for the *Oxford Journal* community newspaper.

■ **Dean Jobb's** article "Flight of Fancy," on British aviator Beryl Markham's 1936 transatlantic flight from England to Cape Breton, was a silver finalist a 2013 Atlantic Journalism Award in the Feature Writing: Print category. The story appeared in the January/February 2013 issue of *Saltsapes*. Dean is an associate professor of journalism at the University of King's College.

■ **Stephen Kimber** won two Atlantic Journalism Awards for work published last year. One award was for Sports Reporting, any medium, for his piece in *The Coast* entitled "Making the Mooseheads." And "No love from Lunenburg" published in *Atlantic Business Magazine* won in the Feature Writing – Print category.

■ *The Spotted Dog Last Seen*, **Jessica Scott Kerrin's** latest book – a mystery novel for middle readers – made the shortlist for the Canadian Library Association's 2014 Book of the Year for Children Award. She's currently working on the prequel, along with a first-for-her picture book, both to be published by Groundwood. In addition, she's looking forward to her upcoming Hackmatack book tour, for which the first in her Lobster Trilogy, *Lower the Trap*, has been nominated.

■ **Silver Donald Cameron** continues to add new interviews on his website The Green Interview ([www.thegreeninterview.com](http://www.thegreeninterview.com)) at the rate of about one a month. Don's latest project is GreenRights.com – Your right to a healthy world. GreenRights is a multi-media project that shows the global impact of environmental rights by telling vivid stories of citizens and lawyers who wield those rights vigorously and powerfully.

■ *Relative Happiness*, the movie shot entirely in Halifax and Hubbards and based on **Lesley Crewe's** 2005 best selling novel of the same name, is screening at the Cannes film festival in France in May. It's part of Perspective Canada-Cannes, a Telefilm Canada initiative that showcases recent Canadian films. Nimbus will publish Lesley's latest novel – *Chloe Sparrow*, this fall. Let's hope *Relative Happiness* shows up at the Atlantic Film Festival in September.

■ **Glenna Jenkins** is considering a contract from a publisher for her first book. In 2006 Glenna participated in the WFNS Mentorship Program with mentor William Kowalski and continued to work with him after the program. Glenna says, "So here I am, on the cusp of publication, all thanks to the Writers' Fed, the mentorship program, and my mentor and good buddy William Kowalski."

■ **Corinne Gilroy** participated in the Mentorship Program last year, mentored by **Stephens Gerard Malone**. Her recent publications include a poem, "Dark Glass," in Gaspereau Press's anthology, *Writing the Common*, and a short story ("Catfood," based on an excerpt from her mentorship manuscript)



appeared in the first issue of *Understory*, an online publication based in Lunenburg (<http://understoreymagazine.ca/>). She's currently working on other short fiction.

■ After several successful non-fiction books, **A.J.B. (John) Johnston** branched out into historical fiction and the Thomas Pichon series published by Cape Breton University Press. His first novel *Thomas: a secret life* is the imagined life of Thomas Pichon set in 18th-century France. Thomas works as a lowly office clerk, joins the ranks of aspiring French writers and makes extra money serving as a part-time spy for the police of Paris. The story is continued in *The Maze: A Thomas Pichon Novel*, available in June. Thomas is starting over – again and he heads for 18th-century London.

■ Later this year Pottersfield Press will publish *Sleigh Tracks in New Snow, Maritime Christmas Stories* by **Wayne Curtis**.

■ Nimbus Publishing's 2014 fall list includes: **Lesley Crewe's** new novel *Chloe Sparrow* in August. Chloe is a 25-year-old TV producer with a hit show, a popular reality series, where dozens of women are trying to woo a bachelor veterinarian. As the filming gets underway, though, accident-prone Chloe finds herself in one predicament after another.

In September, look for *Indian School Road: Legacies of the Shubenacadie Residential School* by **Chris Benjamin**, who tackles the controversial and tragic history of the Shubenacadie Indian Residential School, its predecessors, and its lasting effects, giving voice to multiple perspectives for the first time. Chris integrates research, interviews, and testimonies to

guide readers through the varied experiences of students, principals, and teachers over the school's nearly 40 years of operation (1930–1967) and beyond. Exposing the raw wounds of Truth and Reconciliation as well as the struggle for an inclusive Mi'kmaw education system, *Indian School Road* is a comprehensive and compassionate narrative history of the school that uneducated hundreds of Aboriginal children.

Also due in September is **B.R. Myers** first book of teen fiction. *Butterflies Don't Lie* is the story of 16-year-old magazine quiz junkie Kelsey Sinclair, who wants to make the summer unforgettable by (hopefully) seducing her secret crush. Armed with romance advice articles, Kelsey tackles true love with scientific precision. But when she finally manages to get the guy's attention, Kelsey worries the magazines are all wrong.

An October publication is scheduled for *Look At Me Now!*, a boardbook for an 18-month wellness visit with text by **Carol McDougall** and Shanda Laramée-Jones, and artwork by Carmen Mok. It's a celebration of the many developmental milestones of toddlerhood. The bouncy text has a celebratory beat that reinforces a toddler's confidence in their new accomplishments and the illustrations are filled with eye-catching details that will invite lively conversation between parent and child.

■ In September Orca Rapid Reads will release **William Kowalski's** latest book – *The Innocence Device*. It's 2147. Chago, 24, is a prisoner in a world made up only of prisoners and those who guard them. Chago has a son, whose mother is a guard. To relieve overcrowding the warden introduces the Innocence Device, a high tech machine that can determine innocence or guilt – all you have to do is walk through it and the result is immediate freedom or death. Is it the ticket to freedom that Chago seeks?

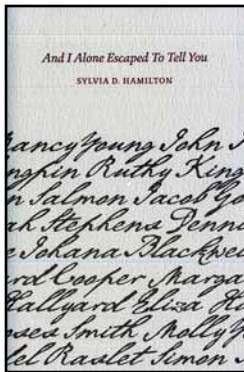
This is Kowalski's fifth title in the Rapid Read series, joining *The Barrio Kings*, *Just Gone*, *Something Noble*, and *The Way It Works*. His website is [williamkowalski.com](http://williamkowalski.com).

■ In his first book of prose – *Ringling Here & There: A Nature Calendar* – poet **Brian Bartlett** offers a book of days, a daily diary from spring to spring. In the tradition of John Clare's notebooks and letters, Henry David Thoreau's *Walden* and his journals, and Annie Dillard's *Pilgrim at Tinker Creek*, Bartlett looks out at his local surroundings with a poet's eye for detail, his ear attuned to the ringings of the natural world.

Grounded in Nova Scotia, but reflecting travels further afield to Alberta, Nebraska, New York City, and Ireland, the entries take on the qualities of field reports, sketches, commentaries, tributes and laments, quotations and collages. Over 366 daily entries, Bartlett shows that the resonance between human life and nature is there waiting to be heard.

Brian is the author of seven full-length collections of poetry. *Ringling Here & There* is published by Fitzhenry & Whiteside ([www.fitzhenry.ca](http://www.fitzhenry.ca) ISBN 978-1-55455-331-0 \$19)

# Impressed – new books



## ***And I Alone Escaped To Tell You***

**Sylvia D. Hamilton**

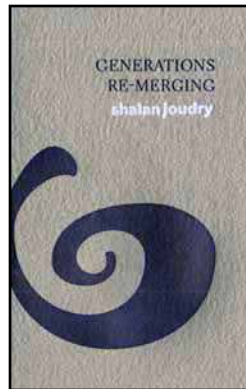
**Gaspereau Press \$19.95**

**ISBN 9781554471362**

The settlement of African peoples in Nova Scotia is a richly layered story encompassing many waves of settlement and diverse circumstances – from captives to “freedom runners” who sailed north from the United States with hopes of establishing a new life.

The poems in *And I Alone Escaped To Tell You* endeavour to give these historical events a human voice, blending documentary material, memory, experience and imagination to evoke the lives of these early Black Nova Scotians and of the generations that followed. This collection is a moving meditation on the place of African-descended people in the Canadian story and on the threads connecting all of us to the African diaspora.

Sylvia Hamilton is a filmmaker and writer. She lives in Grand Pré.



## ***Generations Re-merging***

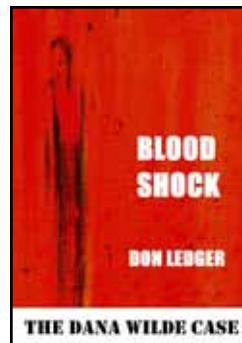
**Shalan Joudry**

**Gaspereau Press 2014 \$18.95**

**9781554471355**

*Generations Re-merging* is a collection of poems exploring the complex tangle of intergenerational relationships and cultural issues encountered by a Mi'kmaw woman in the modern context, “where every moment / is the loss of something.” Alert to the fragility of community and culture, and to the pervasive threats against the natural and social environments which have traditionally fostered them, Shalan Joudry writes with lucidity of the challenge of confronting these global issues personally on her home ground, and of honouring the hope of past generations by renewing it in the present.

Shalan Joudry is a writer, performance artist and storyteller whose poetry has appeared in *The Nashwaak Review* and *Mi'kmaq Anthology II* (Pottersfield Press). She works as a cultural interpreter and community ecologist at Bear River First Nation, where she lives with her two daughters. This is her first book.



## ***Blood Shock:***

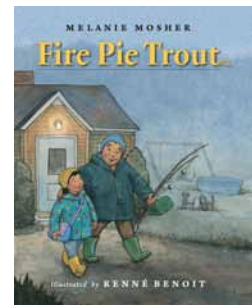
***The Dana Wilde Case***

**Don Ledger**

**www.donledger.com**

The murders begin with a naked, male body impaled on a stake in the forest. Dana Wilde has been the Sheriff of James County, West Virginia, for only a few weeks when a blood-thirsty serial killer calling himself the Disciple strikes. People start dying fast including two of Wilde's officers. The media and the FBI get involved. A New York cop, an ex-lover, shows up with a case of his own. Another killer arrives with an agenda of her own. It's the workweek from hell.

Don Ledger has published four books. His career spanned 34 years in the recording and television industry. He's been a private pilot for 32 years, and is a writer and journalist. He's written for numerous magazines in Canada, the United States and the UK. A regular columnist for a national aviation magazine, he lives in Bedford.



## ***Fire Pie Trout***

**Melanie Mosher**

**Illustrated by Renne Benoit**

**Fifth House Publishers**

**May 2014 \$19.95**

**ISBN: 978-1927083185**

Grace loves being with her grandfather, but there are things she is not so sure of: the dark; scary movies; trying new things she has never tried before. So when Gramps takes her fishing on a dark, foggy morning, she has her doubts – lots of them.

Melanie Mosher lives on the Eastern Shore where she is a freelance writer and author of fiction and non-fiction for children. *Fire Pie Trout* is Melanie's first picture book.

# Spring Fling & Fundraising Raffle

On April 26th, we held a Spring Fling in our bright and cheerful space. There was a bake sale, face painting, Ask a Poet with Sue Goyette, poetry for sale by Bookmark, a fish pond, and more. Lots of smiling, happy faces came over from the Seaport Market to check out our space. We had a lot of fun, and raised some money, too. A huge shout-out to all our volunteers! We couldn't have done it without you.

The event also served as the launch of our fundraising raffle. Speaking of which, you can now buy tickets!

Would you like the chance to win fabulous prizes and support the Writers' Federation of Nova Scotia?

WFNS Fundraising Raffle tickets are available for members, friends of members, or anyone interested in supporting us. Funds raised will support WFNS programming in communities throughout Nova Scotia. Only 350 tickets will be sold, and there are 26 wonderful prizes to be won. That works out to a 1 in 15 chance to win.

Tickets are \$20 each and may be ordered via phone, e-mail, mail, or in-person. The purchase of raffle tickets, however, may only be made in person at the WFNS office, by mail-in cheque, or payment over the phone. For more information, contact WFNS at 902-423-8116 or at [programs@writers.ns.ca](mailto:programs@writers.ns.ca).

Winners will be drawn on June 7, 2014. Winners will be contacted by June 13.

The full prize list can be seen on our website, at [writers.ns.ca](http://writers.ns.ca).

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