

eastword>

FALL 2016

THE MAGAZINE OF
THE WRITERS' FEDERATION
OF NOVA SCOTIA

40th

ANNIVERSARY

Get over yourself
Happily ever after is not the enemy

Achieving longevity
Making your writing career last

Journalist, novelist, Nova Scotian
Sandra Phinney sits down with Robert MacNeil

Remember when...
Budge and Greg and Gwen and Susan take us back in time

THE MAGAZINE OF
THE WRITERS' FEDERATION
OF NOVA SCOTIA

Eastword

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The Writers' Federation of Nova Scotia fosters creative writing
and the profession of writing in the province of Nova Scotia;
provides advice and assistance to writers at all stages of their
careers; encourages greater public recognition of writers and
their achievements; and enhances the literary arts in our regional
and national culture.

We recognize the support of the province of Nova Scotia. We
are pleased to work in partnership with the Department of
Communities, Culture and Heritage and Arts Nova Scotia to
develop and promote our cultural resources for all Nova Scotians.

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5

Robert MacNeil: Well rooted in NS

Journalist. Non-fiction writer. Novelist. Meet the man behind
so many words.

BY SANDRA PHINNEY



6

Romance is in the air

Think you can't learn a thing or two from pounding hearts,
sweating palms, and weak knees? Think again.

BY MICHELLE HELLIWELL



8

A walk down memory lane

Celebrate WFNS's 40th anniversary along with some of our
long-standing members.



10

Lights, camera, action

Discover how to make a script come to life on the screen
– and more.

BY CLARE O'CONNOR

14

News from WFNS

Meet two regional coordinators – and their life choices.

COLUMNS

3

**Letter from the
Managing Editor**
by donalee Moulton

4

Ask the Expert
Tips for ensuring success
over time
by Lesley Crewe

DEPARTMENTS

12

Impressed>
New books by members

A word from the managing editor

Cue the sound of champagne cork

As I write this, the Thanksgiving feast I was treated to last evening still lingers, the Halloween candy I have stashed in my office (so my husband won't dip into it) is tempting me to indulge, and a small but steady stream of emails are descending with reminders that the holiday season is fast approaching. Clearly we are a culture that likes to celebrate.

As writers, we share that sense of celebration for our craft, our colleagues, and our contribution to the arts. In this issue of *Eastword*, you will discover there is much to celebrate. You'll meet Shelley Thompson, actor, writer, director and maker of things, who forged a successful new path in an industry that has consistently closed doors to women as they get older. There is a hand gesture for that, but Eastern Front Theatre's writer-in-residence decided words were more powerful, so she sat down to create award-winning short films that "reveal women as intelligent, self-determining individuals."

That same integrity and commitment comes forward in Sandra Phinney's interview with broadcast journalist and author Robert MacNeil, who grew up in Halifax, still summers here, and brings Nova Scotia to life and light in the pages of his novels. He teaches us that special places are also to be celebrated.



One such place, albeit not a geographical location, is our own Writers' Federation of Nova Scotia, which officially enters middle age this year. For four decades, the

Fed, as the organization is often called (but never "wifens," I have been told), has strived – successfully – to promote Nova Scotia writers and to support them. Several long-time members have taken the time to take us back in time with them to the early days of the WFNS. Most of you will not remember the first Atlantic Writing Competition, held in a church on the corner of North Street and Fuller Terrace, but it holds a special place in Budge Wilson's heart.

According to the Order of Canada inductee and author of 34 books, the spirit at the inaugural ceremony was high-pitched and jubilant. "No future award would ever be as significant to winners as this one," she says, "because usually it was their first. They tended to emerge from that event with an instant and sustaining dose of self-esteem, and a heady sense of having arrived as writers."

And that is truly something to celebrate.

Cheers,

A handwritten signature in dark ink, appearing to be 'dm' or 'Donalee'.

donalee Moulton
Managing Editor
quantum@eastlink.ca

Time will tell

By Lesley Crewe

Q

How do I build a writing career that stands the test of time?

There are as many ways to achieve longevity in the writing business as there are writers. Ask any one of them, and you will get a different answer. Here are my suggestions, based on my experience.

I'm basically as lazy as sin and will do anything to avoid real work. Except for writing. Writing isn't work for me. It's what I enjoy. So if you find writing

a miserable experience 90% of the time, you won't have a long career. You can stop reading now.

The first thing you

need to do is write as many books as possible. If you don't have product, you can't sell it. Once you do sell your work to a publishing house (a feat more daunting than climbing Everest), listen to them. Take all the advice you can get.

These people are in the book-selling business. Up until a second ago when you inked the deal, you weren't, so don't think you know everything now that you're a big-shot writer.



Your editor is your best friend. Let them know you love them. They will tell you things you don't want to hear, but love them anyway because they are usually right. It's such a relief to have someone who isn't your mother telling you how much they admire your work. It's also a relief to have your editor say they hate a particular chapter because you really need to know that, and obviously your mother isn't going to tell you.



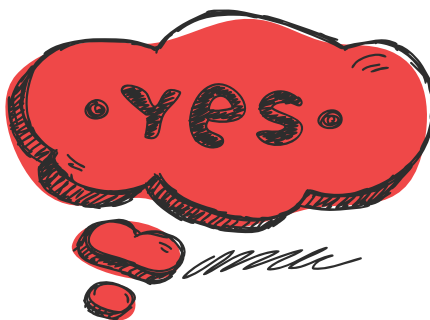
in the middle of nowhere in the middle of winter. So what if no one is there? I've had very pleasant conversations

with security people. I've had readings with an audience of one and had a blast. Tell yourself it's not personal. I usually blame the weather.

When you do have signings, look up, look wa-a-ay up! Do not peer at your phone, or your novel, or your shoes. Smile and tell mothers their children are adorable. Bring a plateful of homemade cookies (but not peanut butter).

Be super nice to book sellers. Always thank them, and thank them often. They are in the trenches peddling your wares. Would you recommend a book by a grouch?

Finally, always write back to your fans. They are giving you a gift. Send them a thank you note. It's time well spent.



Say yes to all the events your publisher lines up for you, even if it's in a dead-end mall



Lesley Crewe is a columnist, novelist and screenwriter (*Relative Happiness*) living in Cape Breton. Her ninth novel, *Mary Mary*, was published by Vagrant Press in October.

If you have a question you'd like an expert to answer, please send it to admin@writers.ns.ca with Ask the Expert in the subject line.

Robert MacNeil:

Well rooted in NS

By Sandra Phinney

When Robert MacNeil discovered playwriting didn't pay off, he became one of North America's most respected broadcast journalists. He is also a respected novelist – and the roots of his fictional writing world can be traced back to Nova Scotia.



Journalist and author Robert MacNeil was born in Montreal, grew up in Halifax, attended Dalhousie University and Carleton University in Ottawa. He's had a distinguished career, culminating in 20 years as executive director of The MacNeil/Lehrer NewsHour on PBS. MacNeil has penned several fiction and non-fiction books including *Burden of Desire*, set at the time of the Halifax Explosion, and *Portrait of Julia*, which revisits a character from that first novel, a young widow and painter living in post-WWI Canada. Robert Breckenridge Ware MacNeil, OC, lives in New York and summers on Nova Scotia's South Shore. Sandra Phinney had the privilege of interviewing him.

*When did the notion of writing *Burden of Desire* first take flight?*

I remember exactly when it happened. I was writing my memoir, *Wordstruck*, and thinking about my childhood in Halifax, and thinking especially of my

mother during the First World War and my father being away at sea.

Suddenly, I thought of how much my mother missed him and how terrified she must have been for his safety. I also thought about all the currents underlying life in those times, having to do with modernization, religion, science, and changing times. So I started writing a diary from a woman's point of view.

While doing that I remembered the story of the Halifax Explosion. I grew up in Halifax and heard a lot about it. My grandfather was a dentist; when a window imploded, a patient was cut with the flying glass. My mother was in a school gymnasium at the time; she recalled the windows being blown in. So it occurred to me that if I wanted the diary to fall into the wrong hands, I could set a scene in the midst of the Halifax Explosion.

You've spent a lifetime writing non-fiction. How did you make the transition to writing fiction?

I started off as a playwright, but playwriting didn't sell. In my spare time, I tried to write novels, but then I got too busy. So it wasn't until 1975 when I came back to summer in Nova Scotia that I started to write fiction again. It's actually quite easy when you can just hear your characters' voices and their thoughts.

*There's an 11-year gap between *Burden of Desire* and your second novel *Portrait of Julia*. Did the main character, Julia, live in your head all those years?*

She was there and people kept urging me to write more about her. When

Burden of Desire was published, there were lots of lovely reviews, but one young critic from Saturday Night magazine wrote, "MacNeil doesn't seem to realize that the long narrative novel is long gone." I said to myself, "I'll show that son of a bitch. Why not continue with Julia's adventures?" Although I was encouraged to place her somewhere in the Middle East, I think Julia is so culturally specific to a special time and place that I couldn't just slap her down there.

I also did a lot of research on the beginning of the Freudian movement as it applies to shell shock (now called PTSD). The treatment was pretty cruel, but labelling people as cowards and executing some of them was also horrific.

In your role as a journalist interviewing others, what have you learned about yourself?

I learned that I had a restless spirit. This came from my father. So I kept changing jobs. It wasn't that I got fired; openings just came up. I've had a lifetime of constantly being in different places, meeting interesting people where exciting things have happened – and writing about them. I feel very privileged. My mother said "You must not stare or ask too many pointed questions." But that's how I've spent my life.



Sandra Phinney writes from her perch on the Tuskent River in Southwest Nova Scotia. She's a big fan of Robert MacNeil. If she weren't happily married, she'd propose to him.



Happily ever after is not the enemy

By Michelle Helliwell

*Embrace the opportunity to learn
more about romance writing
– and see how these audience-
savvy authors can help you hone
your craft and your business
regardless of genre.*

I had to get over myself.

Until 2006, I'd never cracked the spine of a romance novel, though my head was filled with notions of what was in one: a story written according to a formula that dictated even the page numbers on which the hero would scoop the heroine into his brawny arms and passionately embrace her. When a co-worker put a romance novel into my hands and told me to "get over myself," I relented, and thank goodness for that.

That summer I ate up romance novels like contestants at a country fair devour peach pie, and my journey to learn what romance writing had to teach me began. Two published novels and 10 years later, including eight as a member of the Romance Writers of Atlantic Canada (RWAC), I've learned a lot. We all can.

First, welcome genre expectation as a challenge. When crafting a story with an expected outcome, the road leading up to that end is incredibly important. To carry the reader along for the ride, you have to create a path they want to

take. Happily ever after is not the enemy, notes Donna Alward, a Nova Scotia-based author of more than 40 contemporary romances.

Next, remember that the “romance formula” is a myth. There is, however, good old-fashioned story structure, which is often the focus of RWAC workshops. Deborah Hale, a Nova Scotia author with more than 30 historical romances to her credit, has delivered many of these sessions. Romance writers, she says, “take familiar hooks, plots and situations and give them a fresh twist by changing the setting or gender dynamics or doing a mash-up of a couple of different ones.”

Also, write like women matter. Romance has always been a genre written by women, for women. This might be why it has suffered derision in a way other types of fiction do not. Unlike any other genre, romance allows women to see themselves as the protagonist. The heroine’s story is central, and she is not some precious flower to be rescued. In my second novel, *No Prince Charming*, my editor wrote in the margins, “This is a great moment for a grand feminist statement.” She reminded me of the confined world of women in the early Regency, and that my heroine’s challenges needed to reflect that struggle.

I went back and dug into that conflict, which even in modern-day Canada I could relate to on a certain level. And then my heroine went off and saved the hero. Why? Because in romance, the heroines always do.

Writing is a craft, but selling books is a business. Romance authors write for readers. Romance readers want a good hook, lots of conflict, a great story and an emotionally satisfying ending. And they want lots of it, which is why, after thrillers, romance novels outsell every other genre. “We know what we must deliver,” says New Brunswick-based author Stella MacLean, who writes both contemporary and romantic suspense. “We recognize that our audience can find a lot of books to read, and so we have to make our stories stand out.”



Romance Writers of Atlantic Canada

Since 2000, RWAC has supported emerging romance writers and established authors on Canada’s East Coast to hone their craft and share industry knowledge in a supportive environment. RWAC currently has 38 members writing across many romance subgenres and is an official chapter of Romance Writers of America. To find out more, visit us at www.rwaac.org or on Facebook.

Romance authors were e-book pioneers and learned “how to navigate that to our benefit and create a broader source of [publishing] choices,” says Kelly Boyce, author of the successful *Sins and Scandals* series. Many romance authors source editors, hire book cover designers, learn the intricacies of branding, format their own books, and upload them themselves. This is a key part of being a creative entrepreneur, and romance authors have been at the forefront of the e-movement. When I started as a member of RWAC in 2009, workshops about the business of writing were barely a third of the workshop offerings. In 2015, they were nearly half. Our membership wants – and can deliver from within its own ranks – expertise in branding, pricing strategies, finding readers and keeping them.

There is enough publishing pie for everyone to have a piece. “We don’t view our fellow writers as someone who needs to be bested,” says Boyce, “but rather as someone who is in the battle with us.” The only way for the genre to

grow and get better is through working together. Alward agrees. “There’s a generosity that isn’t always found in other genres, and I’m really proud of that.” RWAC members are a mix of novice writers and authors on The New York Times and USA Today bestseller lists. We share our struggles. We give and seek constructive criticism. Not to tear each other down, but to build us all up.

Truth is, romance writing has plenty of lessons to share. If you want to learn, crack open a novel, come to an RWAC meeting, and get over yourself. We’ll be there with open arms.



Michelle Helliwell is an historical romance author who juggles a day job, family life, and a Lego videogame addiction. She is the outgoing president of the Romance Writers of Atlantic Canada.



A walk down memory lane

Step back in time with some of the Writers' Federation's long-standing members as they share memories, and more.



Budge Wilson

What was special for me during the first 40 years of the Writers' Federation? I'm very uneasy about mentioning specific individuals, because if I do, I will seem to ignore many wonderful people who have served us so well over the years. Nonetheless, I really must speak about two individuals.

One is Jane Buss, who was such a dynamic, creative, and hard-working executive director for more than 17 years. She injected into the Federation a dose of infectious enthusiasm that was both compelling and rare, and that had never before been experienced to that degree in our organization.

And sitting quietly in her corner of the office, bent over her computer, was Sue Goyette. Every Friday, she sent her poetic wisdom out to members, spurring us on, inspiring us, convincing us – in spite of our doubts – that we could do it. What greater gift could anyone have given to us?

As for the occasion that especially delighted me over the years, I'll vote for the awards night of the Atlantic Writing Competition, now newly referred to as Nova Writes. It was held in a church on the corner of North Street and Fuller Terrace. An unusual space and an unusual evening. The awards were for unpublished manuscripts of adult novels, non-fiction, children's literature, and adult short fiction. That list changed somewhat over the years, but the spirit of the event was predictably high-pitched and jubilant. Families of the winners formed wildly enthusiastic cheering sections, and

the mood was electric with triumph. No future award would ever be as significant to winners as this one, because usually it was their first. They tended to emerge from that event with an instant and sustaining dose of self-esteem, and a heady sense of having arrived as writers.

This was my favorite event of the year. It is not often that one can hope to witness that much unbridled joy in one room, for an entire evening.

Starting late, Budge has published 34 books, after working as a teacher, illustrator, photographer, and fitness instructor. She has been awarded the Order of Canada and of Nova Scotia, and two honorary degrees.

Greg Cook



Here is Greg with new friend Jayden at Elsipogtog (formerly Big Cove) during the resistance to shale gas development in Kent County, New Brunswick, 2013.

Perhaps the longest-standing highlight of the WFNS will be its contributions to the economic welfare of writers in the province and the nation.

One of my first memories is of novelist Bill Percy, along with other stalwart members and a dog wearing a costume, asking for Public Lending Rights in a media stunt wheelbarreling loads of books out of the Halifax Public Library.

Subsequently poet Fraser Sutherland appeared on behalf of WFNS members before the Louis Applebaum-Jacques Hébert report of the Federal Culture Policy Review Committee that lead to compensation for lost sales resulting from the free library loans of our books.

Similarly the WFNS “loaned” me out for countless meetings with a Toronto-based group of writers and publishers that went on to establish CanCopy (now Access Copyright) – the 17th international reprography collective in the world to compensate writers for photo (and other) copying of our works. I served on its first board and travelled cross-country from Vancouver to St. John’s drumming up support.

WFNS programs such as workshops; Writers in the Schools; the establishment of literary awards and competitions; and the hosting of community events, such as readings, book launches and festivals have raised writers’ profiles and their economic status.

A major personal highlight was the WFNS allowing me an eight-month leave of absence (1983-84) to visit my father’s grave in Holland where he was killed as a Canadian soldier 40 years earlier. That trip provided me time to write *Love in Flight* (1985), as well as an opportunity to visit the offices of England’s international reprography to gain insight on the groundwork we were laying for our Canadian collective, Access Copyright.

Perhaps only memories of friendships with many fine writers can compete for highlights of 40 years good works. I am sure each member has her or his special moments to share. Congratulations to all who put their shoulder to the wheel of organizing and their fingers to the keyboard.

Greg Cook’s sixth book of poetry is Songs of the Wounded (Black Moss 2004). One Heart, One Way Alden Nowlan: a Writer’s Life was published by Pottersfield (2003). Greg currently lives in New Brunswick and is working on a biography of novelist Ernest Buckler.



Gwen Davies

It was 1999, early summer, and the Fed was moving – from a little office tucked somewhere into a big, open space with room to hold events. I’d taught with Carol Bruneau and I said, “We should teach in that lovely new space.” Her response led to the first in a series of workshops that grow and flourish still.

Moving into a collective space with the other cultural federations was one of the truly significant events in our history. We cut expenses by sharing services and resources, and we thrive in that collaborate space. There is a library, and the little nook for writers to write. The Christmas party was a place where even shy writers could gather at the punch bowl and experience community.

And writers need to see that other odd ducks like us actually get dressed and go out into the day.

I looked through the strategic plan (good till 2018) and pulled out a whole lot of words that are directly supported by having that space: welcoming, diverse, accessible, supportive. A community to help us develop skills and build community. Be resourceful in running the organization.

In fact, this sentence comes right out of the plan: The Federation will collaborate with other arts service organizations for networking, advocacy, celebrations of the arts, and promotion of writers.

It can be cold in the winter and hot in the summer, and parking is a challenge, but I invite you to celebrate how we arts organizations collaborate in this province to support individuals and build the dynamic community we have. Some considerable credit goes to having the foresight to move in together.

Gwen Davies made the front cover of Halifax Magazine for doing parkour after 60. She writes, teaches, wins awards, and has just published her first fiction book Facing the Other Way.



Susan Kerslake

Ah, I am much older than the Writers’

Federation. Not many people can say that. I was there when it began, hanging around the office and then being on the first board – Silver Donald Cameron, Rosemary Bachmann, Murray Barnard, Marie

Nightingale, Bill Percy – the original gang. Seated around a large, dark oval table (where were we anyway?).

Gad I was young, 30 something, with a first book, pigtails, and knitting a navy blue Lopi sweater, raglan sleeves, faux turtle neck. We were all restless and heady.

That first office at Saint Mary’s. Penny at the front desk. She was from Bermuda, which seemed so exotic. That party at the Lord Nelson, when we had a table collapse. There were books and wine on the table. A sale of wine-drenched books. And the food, bringing it out a half at a time because, believe it or not, we were hungry then and the first instalment was gone in minutes.

Why was Alberto Manguel here with an entourage? Was that the same event as the Newfoundland party up on the fifth floor of the Dalhousie Library where I was introduced to the infectious fiddling of Rufus Guinchard. Where there were too many huge chairs in the way to dance, but the lights were low and the shadows deep.

Susan Kerslake, forever member of the Writers’ Federation, from its location at Saint Mary’s to the Sport Nova Scotia building to deep downtown to the waterfront now.

How the times have changed

40 years of delivering news to Nova Scotia writers



Lights, camera, action

by Clare O'Connor

Shelly Thompson takes her creative talents behind the camera where writing – not the age of the actor – rules supreme.



Shelley Thompson has some profoundly simple advice

for would-be screenplay writers: “Just write. And don’t stop,” says the actress, writer, director. Those five words stem from a wealth of experience. Raised in Calgary, Thompson left home at 19 to attend London, England’s Royal Academy of Dramatic Art. From there she landed high-profile roles at the Royal National Theatre, worked with BBC Radio, and made guest appearances on television shows including *EastEnders*. Although these experiences and a role in Jim Henson’s movie *Labyrinth* helped propel her acting career forward, Thompson may be best known locally for her long-standing role as Barbara Lahey on the *Trailer Park Boys*.

Despite impressive acting credits, Thompson’s career shifted focus in 2012 to screenwriting, playwriting and directing. Reality was the driving

force. “Roles for women,” Thompson says, “drop off the charts after the age of about 38. As a woman in my 50s, I realized that this was not an improving situation.”

For Thompson, who will become Eastern Front Theatre’s writer-in-residence in January, the change of career was also motivated by a desire to effect change. “There is no equity in the industry,” she says. “It’s very youth and male dominated. I want to write roles that reveal women as intelligent, self-determining individuals.”

That’s exactly what she’s done.

Thompson’s first short film, *DAWG*, chronicles a strong, young woman moving on with her life after the

death of her mother. Released in 2015, *DAWG* garnered applause from North American film festival audiences. “It won an audience choice award and was an international family film festival finalist for best foreign international drama,” says Thompson. Next up, *Bats*, another short that spotlights a strong female lead. The production itself also features a high percentage of roles for women behind the scenes (75% according to the screenwriter). “Yes, cream ... rises to the top, but access is different for women,” she says.

Thompson’s own talent for creating award-winning material has already opened important doors. She was one of five screenwriters selected as a 2015 resident of the Canadian Film Centre. “They are so highly regarded, being alumni has really helped,” says Thompson. More recently, she was invited to pitch her first feature script, *For Bonnie’s Benefit*, as part of the Atlantic Film Festival’s script-development program. The experience, says Thompson, was both educational and motivating.

Ultimately, however, it is the writing that matters most, says Thompson. “I write all the time. Often the material doesn’t go beyond me, but the more you do it, you can’t help but get better. You have to build a portfolio and then submit often and everywhere. But make sure your material is ready.”

And give yourself a break. “There is lots of rejection,” cautions Thompson. “Celebrate the triumphs along the way.”

Cue sound of champagne cork.



Clare O'Connor has written for numerous publications including *Progress*, *Mi'kmaq Maliseet Nations News*, and *Atlantic Business*. She is co-author of the non-fiction book *Celebrity Court Cases* and is a member of the Writers' Federation of Nova Scotia and the Society of Children's Book Writers and Illustrators. She lives in Halifax.

Inspirations



I attended a class with the aptly named Norene Smiley after immigrating – a wonderful introduction to the Fed and Canada. – Carol Moreira

Reading at the WFNS Gala at North St. Church in 2006, I was accompanied by the real live Rolling Stones. – Syr Ruus

I came to Halifax from away. The WFNS gave me a home. – L.E. Carmichael

WFNS taught me the many benefits of publishing locally and helped me establish a cherished relationship with Acorn Press. – Glenna Jenkins

Recently my good friend David Jones, Russian scholar, historian, and playwright, passed away. Forty years ago, as members of the WFNS Board, David and I wrote the first grants to writers policy for government, the forerunner of Arts Nova Scotia. – Harry Thurston

We would like to introduce you to...

The regional coordinators from Zone 2: Queens and Lunenburg Counties

Heather MacKenzie-Carey

Heather is published in the areas of medical non-fiction, children and adult fiction. Technical writing pays the bills; creative writing soothes her soul. She lives on Nova Scotia's South Shore with her husband, pets, and a drawer of unpublished manuscripts.

Tea or Coffee? Coffee

Mountains or Ocean? Neither so much as Trees/Woods

Bowling or Water Polo? Water Polo

Theatre or Movie? Movie, unless my daughter is onstage

Math or English? English

Skating or Sailing? Skating

Chocolate or Vanilla? Chocolate/Vanilla Swirl
- I don't believe in limitations

Book or Kindle? Book

Wine or Beer? Wine unless Jack Daniels is nearby

Camping or Hotel? Hotel

Veronica Purcell

Veronica Purcell is the author of the memoir *Kindling Friendships* and the ghost story *Tendrils*, Book One of **The Blue Portal** series. She is currently working on *Rogue Wave*, Book Two. She is also a board member for the WFNS. She lives in West LaHave on the South Shore with her husband and their standard poodle, Griffyn.

Tea or Coffee? Tea (preferably Earl Grey)

Mountains or Ocean? Ocean

Bowling or Water Polo? Never played Water Polo but it sounds exciting, so that's my choice

Theatre or Movie? Tough one... can I choose both?

Math or English? English

Skating or Sailing? Sailing

Chocolate or Vanilla? Chocolate

Book or Kindle? Book

Wine or Beer? Wine - either red or white

Camping or Hotel? Hotel



Buckwheat Hull Pillows,
Singing Bowls, Malas, Tibetan
& Japanese Incense, Crystals, Sage
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The Sphere Conflict
Joseph Arbour Ph.D.

Friesen Press, \$37.37
ISBN: 978-1-4602-8249-6

2074 – Earth is at the tipping point. Climate change, food, water, energy shortages and political unrest are changing the geopolitical order on the planet. The focus is on Canada where the world's first Fusion Energy Plant is being built. It is challenged by forces that threaten its completion. Will it succeed?



The Guardians of Grimace
Joseph Arbour Ph.D.

Friesen Press, \$20.73
ISBN: 978-1-4602-7867-3

Megan-Hilary, a Canadian, is the youngest female astronaut to command a Star Traveller on a mission to explore the galaxy. Forced down on a strange planet, she encounters a fascinating race and one of the greatest treasures in the universe. However, their planet is threatened. Can she help?



Keeper of the Light
Janet Barkhouse & Therese Cilia (Illustrator)

Formac Publishing, \$16.95
ISBN: 978-1-459504-64-6

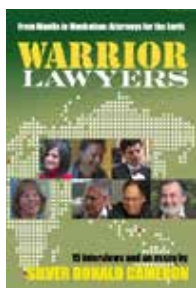
Eleven-year-old Sara goes to work for the lighthouse keeper on an island, cleaning and cooking and farming. Sara works hard and is excited about her upcoming birthday holiday. When the lighthouse keeper has an emergency, Sara's daydreams of home are put on hold. Can she weather the storm on the island alone?



One Swallow Makes a Summer Meal
Geoff Butler

Geoff Butler Art Studio, \$20.00
ISBN: 978-0-9694447-4-9

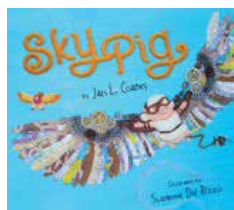
The paintings in this book are of birdhouses but, as the verse will attest, the images are really about human houses and the people that inhabit them. A lovely book illustrated throughout with 53 colour paintings. (152 pages)



Warrior Lawyers
Silver Donald Cameron

Paper Tiger Enterprises Ltd.
www.TheGreenInterview.com

Worldwide, industries pollute and profit while politicians dither – and the planet burns. But the law, unlike politics, heeds facts, evidence and judgment. If you believe you're entitled to clean air and pure water, listen to these 17 warrior lawyers from nine countries: passionate green knights, jousting for the future.



Sky Pig
Jan Coates & Suzanne Del Rizzo (Illustrator)

Pajama Press, \$19.95
ISBN: 978-1-927485-9-89

First Jack and Ollie try the leafy branches. Then a giant kite. Idea after idea, invention after invention, boy and pig drag them all to the top of the highest hill. A story of sweetness and whimsy, ingenuity and determination with intricate Plasticine illustrations by Suzanne Del Rizzo.



Facing the Other Way
Gwen Davies

Boularderie Island Press, \$19.95
ISBN: 978-1-926448-11-4

Idealistic housemates work toward a better world, which includes rescuing a pregnant street kid. In the disenchantment and insecurity of middle age, one friend faces down childhood guilt while another questions her relevance as a social worker. And through it all, when it counts, they are there for each other.



Bloodwater
F. Colin Duerden

Moonshine Cove Publishing LLC,
\$19.57
ISBN: 978-1-937327-9-34

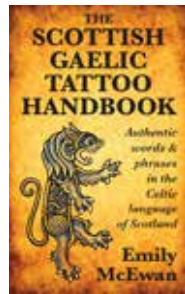
In Bermuda, a series of grisly murders baffle the police, a Scotland Yard detective, and Special Agent Richard Standson, until a derelict's suicide note confesses to the crimes. Standson, however, continues the investigation, eventually uncovering a criminal operation of immense scale, while putting his own life in great peril.



The Blomidon Logs
Deirdre Dwyer

ECW Press, \$18.95
ISBN: 978-1-77041-345-0

Set in the small farming community of Blomidon on Nova Scotia's Bay of Fundy, *Blomidon Logs* takes its title from the logbooks kept by Dwyer's parents. The poems refer to Glooscap, the First Nations chief/god, to the author's great-grandmother, and her family's old cabin, a new cottage, and various childhood adventures.



The Scottish Gaelic Tattoo Handbook: Authentic Words and Phrases in the Celtic Language of Scotland
Emily McEwan

Bradán Press, \$12.99
ISBN: 978-0-9950998-0-7

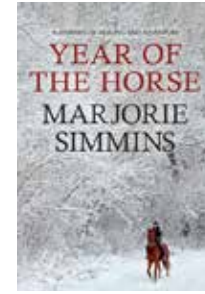
Planning a Gaelic tattoo to honour your roots? This book features real-life Gaelic tattoo mistakes, information on designing a correct and ethical Gaelic tattoo, and a glossary of nearly 400 authentic Scottish Gaelic words and phrases. Written by a language specialist, this is the ultimate "think before you ink" guide.



It Should Have Been a #GoodDay
Natalie Sampson

Clubhouse Press, \$11.99
ISBN: 978-0-987994-10-3

A story about high school with themes of perception, empathy, bullying and friendship, *#GoodDay* tells the same story from four different perspectives; the new girl, the jock, the gamer and the boy who doesn't quite fit. They'll leave your heart aching.



Year of the Horse
Marjorie Simmins

Pottersfield Press, \$21.95
ISBN: 978-1-897426-90-6

Year of the Horse is about horses, healing and improbable dreams. It's for every person who's been really hurt – and has come back from that, different, and in some ways stronger. It's about daring to believe in the power of your own story.



Mystery Marauders
Geraldine Tuck

Glen Margaret Publishing, \$9.95
ISBN: 978-1-87-97462-45-4

Junior detective Dan Veinotte faces his toughest case yet – the mystery of Oak Island. Skeletons, a cryptic message, a Spanish coin and an old family ring lead to a ghostly encounter. Clairvoyant friend Becky Wentzell fears for Dan's life. Follow the clues and solve a 120-year-old mystery.



The Unlit Path Behind The House
Margo Wheaton

McGill-Queen's University Press, \$16.78
ISBN: 9780773546776

"This is simply a brilliant collection of poems. Margo Wheaton is one of the finest poets to come out of the Maritimes in a generation." – David Adams Richards

Sensuous, atmospheric, and spare, this book collects poems that listen for the lyricism inside the day's blessings and catastrophes.

Anniversary Party!

The Writers' Federation of Nova Scotia (WFNS) invites you to a 40th anniversary party for the Cultural Federations of Nova Scotia (CFNS). Along with six other provincial arts organizations, WFNS is a founding member of the CFNS collective. Join us for a party with CFNS members and for a couple of special announcements for the WFNS anniversary!

Wednesday, November 30, 2016
5:00pm to 7:00pm

Light refreshments served. 1113 Marginal Road,
Halifax, NS. RSVP: admin@writers.ns.ca



***The Atlantic Writing Competition is now
Nova Writes!***

The competition was previously open to all residents of Atlantic Canada, but will now be open to residents of Nova Scotia only.

All entrants will continue to receive written comments on their manuscripts. Category winners will receive a cash prize and an invitation to read at the Celebration of Emerging Writers.

Submissions open: November 1, 2016

Deadline for submissions: December 13, 2016

Details and guidelines are available at writers.ns.ca



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