Snapshots of Autism:
A Family Album
Jennifer Overton
Jessica Kingsley Publishers, 2003
$28; $18.95 US ISBN 1-84310-723-6

Starting and ending with her son Nicholas’ birthday, Jennifer Overton uses key calendar events in the year to illustrate the roller coaster of emotions that accompany life with Nicholas. Written with sensitivity and lightness of touch, the book does not flinch from describing the grief involved in parenting an autistic child, yet the overall sense is one of joy in Nicholas’s accomplishments. Entertaining and insightful, parents and professionals alike will reach for this empathic book, which includes a variety of easy to read vignettes ranging from reflection, description, poetry, and a quiz, to short play texts which bring alive the life of the participants.

Jennifer Overton is a Halifax actor, director, writer, and educator. She currently teaches acting in the Theatre Department of Dalhousie University.

The Twelfth Vulture of Romulus:
Attila and the Fall of Rome
Boris Raymond

The Twelfth Vulture of Romulus recreates the principal events that led to the collapse of the western Roman empire. The events are chronicled in a fictive manuscript written by the grandson of Cassiodorus Aurelius, chief of the Imperial Secret Service and ambassador to Attila. The story opens in AD 448, at the onset of the Century of the Twelfth Vulture, when according to an ancient prophesy made to Romulus, the city would fall. Barbarians are infiltrating its porous frontiers. Attila the Hun threatens invasion. Struggles for wealth and power are creating a miasma of corruption and sexual licence.

After service in the US army in Europe during World War II, Boris Raymond returned to earn Masters degrees in sociology, librarianship, and history, and completed a Doctoral degree. From 1974 until his retirement, Raymond taught at Dalhousie University.

The Canadian Federalist Experiment: From Defiant Monarchy to Reluctant Republic
Frederick Vaughan
McGill-Queens University Press, 2003
$65 ISBN 0773525335

The Canadian Federalist Experiment is a provocative account of how the Canadian Fathers of Confederation defiantly determined to perpetuate the monarchial form of government in the face of pressure from the Enlightenment philosophers who insisted that republican government was the only legitimate form. The framers of the Constitution of 1867 embraced the Hobbesian principles of the English constitution which have led to the concentration of power in the office of the prime minister. The book then argues that Trudeau’s 1982 Charter of Rights and Freedoms undermined the monarchic character of the constitution by introducing republican principles of government. The result has been old institutional structures at odds with the new republican ambitions, leaving Canada “clinging to the wreckage” of the old aristocratic order while attempting to provide a new one founded on republican equality.

This is Frederick Vaughan’s fifth book which he completed in retirement on the Aspogotan Peninsula where he has lived for the past four years with his wife Carol, a watercolor artist.
Who’s Doing What

■ Racked – members’ work appearing in the delightful delirium of journals, mags and hyperlinks criss-crossing your editor’s desk into the Fed Reference Library (open 9:30 to 4:30 Monday through Friday for your consideration and captivation): Heidi Priessnitz is making her poetic mark in the summer edition of Destant; Turtle moved more swiftly with the contribution of ‘Butterfly’ and ‘Whales and Snails’ from Tyne Brown in the May/June issue; Donna Smyth joined Glen Hancock on the pages of The Regional Magazine, the weekly journal focusing on Annapolis Valley happenings and concerns; new work from Richard Provencher has found homes in Tower, Utmost Christian Poet’s Gallery, CanCom and The Preservation Foundation; Lis van Berkel had all the dirt on the call centre assembly line in ‘Call Centre Confessions’ in The Coast, the streetsmart Halifax sine qua non; Common Ground has recently published Betty Dobson’s environmental reverie on Malta, ‘A Bunch of Rocks’ while her poetry continues to be featured in Sol; Hilson McCully continues to keep Nova Scotians informed of their unique history, recently touching on Alice MacCabe’s class at Port Greville school in 1898 in the Amherst Citizen, and on the Island Quarterly in the Cape Breton Post; new poems from Lorri Neilsen are featured in Prairie Fire and Room of One’s Own; if you don’t have a moment of misunderstanding when Stanfields are mentioned, you’re bound to enjoy Sandra Phinney’s look at I Know That Name! by Mark Kearney and Randy Ray, a glance at the people behind famous Canadian products written, in the current Atlantic Business; Theresa Perrin was elated to learn the ‘I’ve Been Rejected! Hooray!’ has been published online at the Institute of Children’s Literature website.

■ Launched – Though spring hesitated, then stalled and balked, on her journey to Nova Scotia, the spring lists featuring our writers burst exuberantly onto the scene! Sue MacLeod launched That Singing You Hear at The Edges (Signature Editions) to a jampacked crowd at Frog Hollow Books in Halifax, and will follow on with a reading tour that’ll take her through Upper Canada to WordFest in Moose Jaw and onto the Arctic; also on her way to WordFest with a brand new book. Or, hot off the Brick press, is Tonja Gunvaldsen Klaassen. Tonja launched her second poetry collection at Coburg Coffee House in Halifax and squeezed in a St. John’s reading before heading west to Saskatchewan; Richard Cumyn boasted incomparable nibblies in concert with inspired prose at his Frog Hollow Books launch of his recent novella The View from Tamischeira (Beach Holme). Richard continued in launch mode with a reading week that took him to the Toronto Public Library, This Ain’t the Rosedale Library bookstore, Double Hook Books and the Yellow Door in Montreal, with a touchdown in Ottawa to read at the National Library; Granville Ferry Community Centre was alive with colour and Newfoundland imagery from mummers to Newfie Bullet to killick and tuckamore in celebration of the launch of Ode to Newfoundland by Geoff Butler (Tundra) with Geoff’s rollicking illustrations as background for the gathering; Alison Smith toured Nova Scotia reading from her new Gas-pereau Press poetry collection Six Mats & One Year, stopping down in Wolfville, Halifax, Bridgewater, and Lunenburg; Halifax’s cutting-edge Khyber Arts Centre launched Lorri Neilsen’s first collection All the Perfect Disguises (Broken Jaw Press); Loop is Anne Simpson’s latest collection of poetry from McClelland & Stewart and is being greeted with praise across the country; The Economy Shoe Shop was more crowded than on any sale day in its history for the launch of Victory Meat: New Fiction from Atlantic Canada edited by Lynn Coady and including work by Carol Bruneau, George Elliot Clarke and Christy Ann Conlin, among others. Offered as a refreshing and unflinching antidote to bekilted, fiddling, codjigging Atlantic ‘culture’, the stories showcase a vibrant, modern, coastal culture in all its gritty glory; with an astonishing 80,000 copies of Dropped Threads 1, a follow-up was a sure bet and May and June saw cross-Canada launches of Dropped Threads 2. The new Art Gallery in Halifax’s ‘Women’s Y’ feted contributions from Mary Jane Copps and Karen Houle; meanwhile, over at The Book Room, Canada’s Oldest Bookstore, Jennifer Overton was busy launching Snapshots of Autism (Jessica Kingsley Publishers), her account of a life in progress with an autistic child. The newest release from feisty Roseway Publishing (they’re not big but they’re small) is Donna Smyth’s Among the Saints which is currently in launch mode around the province; where it may be intersecting with the ongoing celebration of Jim Lindsay’s poetry collection, Four Variations which has been touring from Halifax to Annapolis Royal to Bridge- water to New Glasgow.

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Who’s doing what – continued

- **Radio Waves** – CBC Radio One continues transporting our voices from Coast to Coast to Coast. Stories from Budge Wilson and Betty Bednarski’s translations of stories from Quebec writer Jacques Ferron were featured on Richardson’s Roundup and Between the Covers; highlights of life and death in the Emergency Room, developed with the assistance of Dalhousie Medical Humanities artist-in-residence Linda Clarke, paired a veteran with a new resident for heart-stopping radio; Carmen Klassen rounded up her regional bookclub with input from Debby Dobson; Don Connolly featured new books from Leo J. McKay and Jennifer Overton on Information Morning, and Alf Silver wrote and recorded a fiery hour long drama featuring urban heroes for fall broadcast.

- **Kudos** – Betty Dobson won first place in Donard Publishing’s competition with her irresistible story, ‘Simply Irresistible’; ‘Geranium’ by Lorri Nielsen and ‘Message from the Thirteenth Floor’ by Jim Lindsey were Postcard Story winners in Grain’s annual competition; Barb Todd’s debut picture book (with illustrations by Rogé) The Rainmaker won the CAA-NS Marianna Dempster Award; initially included in the Long List, and subsequently The Short, Richard Cumyn’s The Obstacle Course (Oberon) is in the running for the ReLit Awards in the short fiction category. Established to promote books published by independent Canadian publishers, the ReLit winners will be trumpeteted at bonfire beach parties in Newfoundland and BC on June 21 and presented with specially-designed sterling silver rings with four moveable dials, each stamped with the entire alphabet; Shoulder the Sky (Dundurn Press) has made Lesley Choyce a finalist for the Young Adult Canadian Book Award. Nominated by the Canadian Association of Children’s Librarians and the Canadian Library Association, the winner will be announced at the joint CLA/AmericanLA Conference in Toronto late in June; Jenni Blackmore cleaned up at the Moondance Film Festival 2003 Awards winning the Spirit of Moondance Award for her children’s short story, ‘Calum’s Wish’ and the Columbine Award for her stageplay, ‘Walking with the Beothuk’; Brandal, Virginia Hayden’s screenplay has been shortlisted for this year’s British Short Screenplay Competition.

- The Dalhousie Art Gallery hosted Hispanic culture last month with presentations and readings from Argentine poet, now living in Fredericton, Nela Rios, poet/translator Hugh Hazelton and Mayan-Mexican Nova Scotian Francisco Javier Ucan Marin. Francisco worked with visual artist Monika Salva to present a remarkable visual/sound performance based on poster poems.

- At the recent annual general gathering of the League of Canadian Poets in Ottawa, Lorri Nielsen was elected Nova Scotia/Newfoundland rep, following in the footsteps of Kathy Mac who has just concluded her term. Both read at the Royal Oak 2, a lively Ottawa pub.

- Robert Finley is migrating from his nest at Point de l’Eglise to Calgary in September to spend 10 months as the Markin-Flanagan University of Calgary Writer-in-Residence. We’ll wait for a chinook to blow him home in the spring. And just home from a residency is Lesley Choyce who presided for a week-long sojourn with the students of Scotland’s Aberdeen International School.

- Steve Vernon needs a whole Racked section for himself! His article on the sense of touch in arts and craft appears in the summer Nova Scotia Craft News, an article on storytelling for children is featured in Appleseed Quarterly, The Canadian Journal of Storytelling, his story ‘Jumping Chollo Never Dies’ is slated for Horror Garage, and two others are scheduled for CyberPulp’s e-anthologies Wicked Wheels and Forbidden Texts. Later in the summer CyberPulp will be releasing a collection of Steve’s dark fiction, tentatively titled Nightmare Dreams. Steve’s was recently accepted as an ArtSmart presenter and will add this to his WITS school appearances. You may also catch him at the Captain William Spry or Bedford Libraries in June when he’ll be speaking on tarot and palmistry.

- **Dispatches from a broad!** At the conclusion of almost two years with Washington, DC as homebase, Sheree Fitch has rarely touched down: March found her at the Maryland State Reading Conference followed by a whirlwind of bookstore tours; April brought her home to Kenora, Ontario, for a workshop for early childhood educators followed by a keynote address to a similar audience in Carstairs, Alberta, in early May. The month progressed to Montreal and appearances at the Independent Librarians Family Fair and Author Fest. June will begin at the International Children’s Festival in Mississauga and continue to the St. FX Family Literacy Conference and a summer reading at Lismore Farm during River John Days. Where better to spend August than close to heaven in the Arctic where she’ll facilitate writing workshops continued on page 14
Who’s doing what – continued

with Inuit women. The Vancouver International Writers’ Festival beckons in October, just after the Banff/Calgary Pan Canadian Writers’ con-flab. Meantime back at the theatre, Festival Antigonish is presenting an adaptation by Andrea Boyd of Sherri’s If You Could Wear My Sneakers during their summer season. Mermaid is remounting When Dinosaurs Dine by Moonlight in the fall and Persnickety Pete, her play for elementary schools has been picked up by the Australian division of Pearson Education for fall publication. Orca has scheduled release of Rock a Bye Rock for 2004.

[4] Harold Horwood’s series of poems in lament for the barren lands of Labrador, Cycle of the Sun, is the most recent Gaspereau Press limited edition. Produced using traditional methods of printing and binding, 50 copies have been hand-set and hand bound in a Coptic binding using blue Irish linen threaded into flax-coloured boards.


[4] Barbara Whitby has sold her story ‘For Sura, who Claimed Her Need to be Touched’ for inclusion in the sixth of the fantastically successful A Cup of Comfort anthologies which is scheduled for September publication.

[4] Alistair MacLeod was among the writers highlighted at this year’s Turin International Book Fair, Italy’s most important book exposition and one of the largest fairs in Europe. Though the fair is open to the public and draws close to 200,000 avid readers, it is one of the primary market events for international rights sales. Back on this side of the pond, Alistair was invited by The Writers’ Union of Canada to deliver the 2003 Margaret Laurence Memorial Lecture at the National Library during their Ottawa AGM.

[4] Muses at Play presented a full public reading of Donna Smyth’s play, Quilt, at the Kentville Kings County Museum, the first in an intended series of such delights. The reading developed in response to a very successful open house dedicated to Valley writers and orchestrated by Andria Hill.

[4] One way to make fundraising fun is to add George Elliott Clarke to the mix. George has agreed to be honorary chair of the campaign to build a library in Windsor, Nova Scotia, a hop-skip-jump down the road from his Three Mile Plains birthplace.

[4] “Part physical theatre, part intense character acting marked by Sheldon Currie’s edgy humour, brilliant metaphors and knowledge of human character, Lauchie, Liza and Rory is a jewel in Nova Scotia theatre.” Those fortunate enough to attend Eastern Front’s On the Waterfront Festival, or to have caught this Mulgrave Road production on tour will concur enthusiastically with this Chronicle-Herald review. Bravo Sheldon!


[4] When your name is Mermaid Theatre and it’s your 30th, what better than to mount a celebratory show with Mermaids and who better to do it with than Laura Jolicoeur? Moons and Mermaids is adapted from Laura’s tale of a solitary little girl who travels through her imagination from the bottom of the sea to the top of the moon, assuming the guises of the characters she meets so she can play with them. The Maritime tour ran from April 22 through June 6, playing throughout New Brunswick and Nova Scotia with a quick side trip to the Ottawa Children’s Festival at the Museum of Civilization Theatre.

[4] Donna D’Amour has two articles in the new Canadian Writers Guide as well as recent e-book publication by Cirrus Arts of her children’s book The Hallowe’en Flight. Poemata will be featuring her review of Joyce Rankin’s At My Mother’s Door and The New Brunswick Reader, her review of Butterflies Dance in the Dark by Beatrice MacNeil. Syncronicity has accepted her prose poem ‘Dream Babies’, Beyond 50, her ‘Small Miracles’ and ‘Black Ties and Books’ has just appeared in Reading Today.


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New Members

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

Augusta, Lunenburg
Karen Bagnell, Halifax
Iris Boulton, Dartmouth
Peggy Chant, Dartmouth
Rhonda Church, Bridgewater
Joan Cleveland, Hubbards
Wayne Curtis, Fredericton
Rosemary Drisdelle, Bedford
Sharon Earle, Halifax
Renee Field, Halifax
Janet Garnhum, Halifax
Joyce Gero, Truro
Mary Elizabeth Grace, Halifax
Shawn Harmon, Dartmouth
Nancy Holland, Halifax
Trevor Jess, Centreville
Douglas Logan, Trenton
Jill MacLean, Winnipeg
Andrea Miller, Halifax
Patty Mintz, Centreville
Janet Murphy, Halifax
Tatiana Osmond, Halifax
Denis Perigord, Lower Sackville
Leslie Pezzack, Halifax
David A. Pink, Antigonish
Florence A. Rizzuto, Wolfville
Vicki Trainor, Dartmouth
Laura Trunkey, Halifax
Lis Van Berkel, Halifax
Nancy Waldman, North Sydney
Andrea Warner, Yarmouth

Markets

Power and profit in essay writing

By Sandra Phinney

(Sandra Phinney is a writer, researcher and consultant in Yarmouth. Her articles have appeared in more than 50 Canadian and American magazines. This article originally appeared in PWAC Contact.)

Virginia Woolf once wrote, “A good essay must have this permanent quality about it; it must draw its curtain round us, but it must be a curtain that shuts us in, not out.” (“The Modern Essay” in The Common Reader, 1925)

Essay writing is not my forte, but I had some questions. What are these markets actually looking for? How do essays differ from the third-person journalistic style of writing that’s often found in magazines, newspapers and trade journals? Then Jan Melnyk of Edmonton came to mind. I knew that essay writing was part of her freelance mix. She agreed to shed some light on the topic for me.

The first essay Jan ever sold focused on how she gave away all her pumpkins in an attempt to get rid of a selfish streak, and then, how pumpkins kept coming back to her in droves.

“It was kind of a what-goes-around-comes-around minirevelation,” says Jan. “I sold it to an American magazine for $60.”

Jan’s most recent essay just netted her $600. That’s a hefty hike in pay.

Most of Jan’s topics come to her out of the blue, usually while she is driving or swimming. Something happens to set off a series of thought patterns, culminating in a Eureka-moment of revelation. Then she knows an essay is in the making.

A major difference with essay markets is that writers don’t pitch a story to an editor with a query. Rather, they send the finished manuscript.

“‘You have to do the work first, knowing there may be no payoff. On the other hand, there is no rewrite. Once you get an acceptance, the work has been done,’” says Jan.

Essays require little in the way of research and no interviews. Jan usually takes an amusing or peculiar personal happening, writes her experience of the truth, and tucks in a twist of fate or epiphany that underlines the experience. Jan has written about meeting up with a herd of bison, being swarmed by thousands of bohemian waxwing birds, and having underwear fall out of her trousers.

“It makes for good humour writing, if you can tie it in with some quirky life principle. Sort of like a Seinfeld’s tiny takes on life,” Jan says.

She suggests essay writers look for unlikely markets. For example, Stitches is a medical magazine that accepts humorous pieces. The topic does not have to be about medicine. “My last essay (for Stitches) was on storms,” Jan says.

Some tips from Jan:

➢ Pitch magazines before newspapers because they pay better ($200–$300).
➢ Always retain copyright so you can resell your piece.
➢ Essay markets often buy reprints.
➢ Keep a notebook to jot interesting ideas down as they come to you.

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Humour gives essays an edge.

Remember that mainstream magazines like Canadian Living have first-person venues such as Loving Ties and O Canada, and pay 50¢ per word.

When Jan hits a tough spell while working on a feature, she turns to essay writing for a little rest and recreation.

Watch for Jan’s essay, “Weather or Not”, coming soon to the pages of Reader’s Digest.

Some personal essay markets:

- Canadian Living
  Loving Ties and O Canada
  Jo Calvert at jcalvert@canadianliving.com
  Christine Langlois at clanglois@canadianliving.com
  Pays 50¢/word for essays, $1/word for magazine features

- CBC Radio One
  First Person Singular
  Karen Levine, editor karen_levine@cbc.ca
  Pays $145
  www.cbc.ca/soundslikecanada/firstpersonsingular.htm

- Christian Science Monitor
  www.csmonitor.com
  Home Forum section
  www.csmonitor.com/aboutus/guidelines.html
  Pays $150 US

- Globe And Mail
  Fact and Arguments
  facts@globeandmail.ca; Moira Dann, editor; Pays $100

- Macleans
  Over to You – overtouyou@macleans.ca
  1,100 words. Honorarium of $200

- Reminisce magazine
  www.reminisce.com/guidelines.asp
  Bettina Miller at BMiller@reimanpub.com Pays $50 US

- Stitches magazine
  findings@aci.on.ca Simon Hally, editor, Pays 40¢/word

- Today’s Parent
  Your Turn, 800 words, Pays $200
  yourturn@todaysparent.com;
  Excellent annotated site:

150 paying essay markets:
www.writingtoheal.com/pew/markets.html

Markets, etc.

Remember that you have access to the Internet and the World Wide Web through your neighbourhood library and its Public Access Computers. Appearance of a market or contest in this column does not imply an endorsement by WFNS.

- Ars Medica: A Journal of Medicine, Health and the Humanities: Dept. of Psychiatry, 9th Floor, Mount Sinai Hospital, Toronto, ON M5G 1X5. E-mail: arsmedica@mts.mtsinnai.on.ca (www.mtsinnai.on.ca/arsmedica)

- Altitude Publishing: (www.altitudepublishing.com)
  This established Canadian publisher is looking for experienced creative non-fiction writers for Amazing Stories, a 25,000-word series. Covers regional and national themes. Topics range from historical biographies to contemporary adventure stories. Emphasis is on storytelling. Welcomes suggestions from writers. Flat fee or royalty contracts. Contact Kara Turner (amazingstories@altitudepublishing.com) (from freeLance)

- The Capilano Review: 2055 Purcell Way, North Vancouver BC V7J 3H5 (www.capcollege.bc.ca/about/publications/capilano-review/)
  A visual and literary arts magazine publishing 3 times a year. Interested in fresh, original work that stimulates and challenges readers and work that is new in concept and execution. Sample copy $9.

- Storyteller: 858 Wingate Dr, Ottawa, ON K1G 1S5 (www.storytellermagazine.com) Quarterly general fiction mag. “Our readers especially enjoy humour, adventure, mystery, drama, suspense, horror, SF, and fantasy. … Read an issue or two to get a feel for what we publish.” 2,000 to 6,000 words. Occasionally accepts reprints, but not from well-known mags. Subs $28.35. Deadlines: August 7, November 7, February 7, May 7. (You can find this and other Canadian publications at your editor’s favourite newspaper and magazine shop – Atlantic News, Halifax.)

More markets on page 17
Markets – continued


- **Outpost** Editor Kisha Ferguson, 474 Adelaide St. E., Lower Level, Toronto, ON M5A 1N6 Email: editor@outpostmagazine.com (www.outpostmagazine.com) A bi-monthly Canadian magazine focusing on travel. Guidelines on Web site.

- **New England Review:** Middlebury College, Middlebury, VT 05753. (www.middlebury.edu/nereview) Quarterly. Detailed guidelines on Web site. Reads ms September 1 through May 31 only. Considers short fiction, including shorts, novellas, self-contained extracts from novels, and a variety of general and literary nonfiction; long and short poems; speculative, interpretive, and personal essays. Committed to exploration of all forms of contemporary cultural expression in the US and abroad. No email submissions. Replies in 12 weeks. Pays $10/page, $20 min. + 2 copies.

- **ACM – Another Chicago Magazine:** 3709 N. Kenmore, Chicago Illinois 60613. (www.anotherchicagomag.com/) Publishes twice a year. Reads submissions between February 1 and August 31. Submission guidelines on web site. Poetry: keep to 4 pages unless you’re convinced your long poem is irresistible. “No ‘inspirational’ or religious stuff.” Fiction: 25 pages max. Send one story only, unless you write shorts, and then you may send up to three (if indeed they are very short). Also publishes creative non-fiction.

- **Ascent:** W. Scott Olsen, Editor, Dept. of English, Concordia College, 501 S 8th St., Moorhead, MN 56562. (www4.cord.edu/english/ascent/) Publishes fiction, essays, and poetry. Open to reading all types, styles and lengths. Has no editorial restrictions on form or content. Does not publish reviews or editorial articles. Publishes 3 times/year. Response time is normally fairly fast, but can take up to 3 or 4 months.

- **Potomac Review:** A Journal of Arts & Humanities: 51 Mannakee Street. Rockville, MD 20850. (www.montgomerycollege.edu/potomacreview) Theme for #36 Beyond... the limits of physical, psychological, and spiritual realities, deadline July 31; for #37: Within/Without Consider breaking boundaries in all dimensions, deadline Dec. 31. “Invites submissions of poetry, prose, art, and photography that are expressions and voices of, or reactions to, the human and physical terrain of the Mid-Atlantic region and beyond or work done by writers and visual artists living in the region.” Poetry: up to 3 poems, 5 pages. Prose: (fiction/non-fiction) up to 5,000 words.

- **Seneca Review:** Deborah Tall, Editor, Hobart and William Smith Colleges, Geneva, New York 14456 (www.hws.edu/senecareview/) Publishes twice a year. Reads poetry, translations, essays on contemporary poetry, and lyric essays between Sept. 1 and May 1. Does not publish fiction. Manuscripts received during the summer months are returned unread. Send 3-5 poems and essays up to 20 pages. Usually replies within 12 weeks. Pays 2 copies and a 2-year subscription.

- **Mid-American Review:** Dept. of English, Box W, Bowling Green State University, Bowling Green OH 43403 ([http://english.lsu.edu/journals/ndr](http://english.lsu.edu/journals/ndr)) An international literary journal dedicated to publishing the best contemporary fiction (6,000 words max), poetry (send up to 6 poems), nonfiction/critical articles focusing on contemporary authors and topics of current literary interest, essay/memoir/creative non-fiction prose up to 25 pages), and translations. Guidelines on web site. Responds within 1-4 months. Pays $50 and 2 copies. Considers work that is character &/or language-oriented without sacrificing narrative; open to new and established authors, both traditional and experimental work, including short-shorts, but discourages genre fiction.

- **New Delta Review:** Dept. of English, 214 Allen Hall, Louisiana State University, Baton Rouge, LA 70803-5001, ([www.english.lsu.edu/journals/ndr](http://www.english.lsu.edu/journals/ndr)) Detailed guidelines on web site. Publishes fiction, poetry, essays, book reviews, interviews with established writers, and artwork. Welcomes quality submissions within and beyond southern regionalism. Submit no more than 3 to 5 poems or one story (up to 6,000 words). Fall/Winter reading period is August 15 to November 15, and the Spring/Summer issue reading period is November 15 to April 15. Editors do not read during the summer.

- **Shenandoah:** Washington & Lee University, Troubadour Theater, 2nd Floor, Box W, Lexington, VA 24450-0303 ([http://shenandoah.wlu.edu/](http://shenandoah.wlu.edu/)) “Founded in 1950 by a group of Washington and Lee University faculty members and students, including Tom Wolfe and...”

More markets on page 18
William Hoffman, *Shenandoah* has achieved a wide reputation as a premier literary quarterly. Considers poetry, fiction and critical as well as personal essays. Manuscripts are read between September 1 and May 30; anything received in June, July and August will be returned unread.

**Tameme**: 199 First St., Los Altos, CA 94022 (www.tameme.org/) Annual bilingual literary magazine of new writing from North America – Canada, the US, and Mexico. “Inside *Tameme* you will find short stories, travel writing, humor, memoirs, and poetry from some of the most interesting literary artists on the continent. *Tameme* is also a forum for the art of English/Spanish translation. ‘Tameme’ is a Nahuatl word for ‘porter’ or ‘messenger’. It is our hope is that *Tameme* will play that role, bringing new writing both north and south.” Looking for short stories or novel excerpts, if they can stand on their own. Generally does not consider genre fiction (romance, mystery, cowboy, detective, horror). Also looking for literary nonfiction, “essays, memoir, travel writing, or any mongrel thing that is not a book review, criticism, or topic of the moment punditry.” Detailed guidelines on Web site.

**flashquake**: (www.flashquake.org/) A quarterly, web-based publication from Albany, New York, focusing on flash fiction (less than 1,000 words), flash nonfiction (memoirs, essays, creative nonfiction, humor) and short poetry (35 lines). Prose poetry must be under their 1,000 word limit. Also looking for artwork. “We aim to make *flashquake* a top quality paying venue for literary writers, and we award stipends to all chosen contributors in each category. We reserve the right to withhold some or all of the stipends to be awarded depending on the quality of the work submitted.” Considers reprints of previously published work. Detailed guidelines on Web site. Pays $5 to $25 on acceptance.

**New York Stories**: Daniel Caplice Lynch, Editor in Chief, New York Stories, English Dept., E-103 LaGuardia Community College, 31-10 Thomson Avenue, Long Island City, NY 11101. (www.newyorkstories.org) Publishes 3 times a year. Publishes contemporary short fiction (up to 5,000 words), set anywhere, essays dealing with New York City, and interviews with established writers and film directors. Stories should have strong characters, fresh voices and distinctive angles of vision. “We are open to the best work we can find from around the world. The stories do not need to be set in New York, but we do welcome stories that explore the city’s diversity. Nonfiction pieces should focus on life in New York City and be creative in the tradition of Joseph Mitchell ... at least one appears in each issue. Competition is intense. We pay for your work on publication at rates competitive with major literary magazines. We are keen to discover new talent and have published first-time stories as well as the John Updikes of the literary universe. We generally respond within 2 months. Stories that excite interest among our editors are, alas, occasionally held longer.” Detailed guidelines on Web site.

**Véhicule Press launches new fiction line**: Véhicule Press of Montreal has added a new fiction imprint – Esplanade Books, edited by Andrew Steinmetz. It joins Véhicule’s poetry line, Signal Editions. According to a report in *Quill & Quire*, co-publisher Simon Dardick hopes Esplanade will add 3 titles a year to Véhicule’s usual output of 14. According to Esplanade’s writers guidelines on Véhicule’s Web site (www.vehiculepress.com), writers are asked to send a brief profile including a list of previous publications, an SASE and an excerpt (30 to 50 pages) from the manuscript to: Andrew Steinmetz, Editor, Esplanade Books, Véhicule Press, POB 125, Place du Parc Station, Montreal QC H2X 4A3.
Minutes of the AGM – June 14, 2003

1 There being a quorum of 26 WFNS members, more than half of whom were Writers’ Council members, and there also being a quorum of Directors at WFNS, 1113 Marginal Road, Halifax, President Mary Jane Copps called the meeting to order at noon.

2 Approval of the Agenda: Moved/Seconded/Carried to approve the Agenda (Lorri Neilsen/George Borden)

3 Approval of the Minutes: M/S/C to approve the minutes of the Annual General Meeting of 15 June, 2002, as circulated in the July/August 2002 Eastword (Gwen Davies/Peggy Amirault).

4 Business arising: None.

5 President’s Report – Mary Jane detailed the triumphs and tumult of the past year and thanked her colleagues on the Board of Directors and the WFNS staff for their thoughtful support of the Federation. Directors who have completed two full terms and must retire (Sylvia Hamilton and Sheldon Currie) were lavished with praise and gift certificates and extolled to the heavens for their many kindnesses to the Federation.

6 Treasurer’s Report: Sue Newhook, our treasurer for the past year, was away on business in St. John’s. In her absence Jane Buss noted that the year past has been the largest in the Federation’s history with revenues and expenses increased 35% to almost a quarter million dollars. Despite this our administrative costs dropped 17% while the funds invested in programming for our growing membership grew 76%.

M/S/C that the audited financial report be approved (Peggy Amirault/Kathleen MartinJames) and that Michael Sutherland be reappointed auditor to the Federation for the 2003/4 fiscal year and that he be commended for the excellent service he offers WFNS (Tonja Gunvaldsen Klaassen/Susan Cameron).

M/S/C that annual membership dues increase to $40 with a reduction to $20 for students. (Don Aker/Sylvia Gunnery).

7 Writers’ Council: Jane Buss presented the report of the Standards Committee which had been unanimously adopted by the WFNS Board. Twenty writers made application to the Standards Committee for this year’s April 30 deadline. The Standards Committee recommended that the following writers be invited to join Writers’ Council: Blanca Baquero, Jill Bryant, Mary Jane Copps, Sue Coueslan, Joyce Glasner, Mary Elizabeth Grace, Vicki Grant, Fred Ted Hollett, Jim Lindsey, Barbara Little, Ami McKay, Ray Fierce, Heather Pyrcz, Darcy Rhyno, Thea Smith, Lisa Teryl, Michelle Thomason, Barb Todd, Clyde Wray.

8 Executive Director’s Report – see page 20.

9 Nominating Committee Report – Rachelle Richard reported for the Nominating Committee. The Committee proposed the following slate of Directors for the coming year: Stephanie Domet, Past President; Douglas Arthur Brown, Vice-president; Mary Jane Copps, President; Sue Newhook; Allan Lynch; Richard Cumyn; Rachelle Richard, Secretary; Susan Cameron, Christy Ann Conlin, Laura Jolicoeur, Tonja Gunvaldsen Klaassen, Leszie Lowe, and Kathleen Martin James. Mary Jane Copps called three times for further nominations from the floor. There being none, she declared the slate and named officers elected. (Rachelle Richard/Sylvia Gunnery)

10 Other Business – George Borden suggested that AGM be held in conjunction with another WFNS event to promote greater participation from membership. Discussion followed. Because AGM is more of a formality and WFNS always meets a quorum at the meetings, the members agreed to proceed with future AGMs in the same fashion. Members who wish to discuss specific issues can approach WFNS staff any time during the week.

Discussion on WITS touched on a fact that WITS fees are lower than in central Canada and that writers must clarify with teachers the number of sessions they are willing to do during a day.

Einar Christensen asked about news from the NS Arts and Culture Partnership Council. Jane provided an update on the representation of the council and our dealings with them.

11 Adjournment – There being no further business, and lots of splendid food weighing down a lavish table, Lorri Neilsen moved that the Annual General Meeting be adjourned.
Executive Director’s Report AGM 2003

Jane Buss, Executive Director

What a year! Our struggle at the Writers’ Federation of Nova Scotia has been, is and will always be to find ways to support and sustain the creative lives of working writers. And we have not gone gentle into these difficult times of arts council closure, cuts to funding and indifference at the provincial government level so profound that not one taxpenny was invested in publishing in Nova Scotia this past season.

Rather than being distracted by a paper tiger, Ma Fed has focused her vision on tigers that burn bright. We’ve roared through the dark forest of this year investing in Writers in the Schools, Mentorships, Readings and Launches, a vastly expanded program of classes and workshops, fundraisers for the Children’s Literature Roundtable and libraries in Afghanistan. Sue Goyette has been our catalytic presence at Word on the Street which draws larger family audiences every year to enjoy/buy/read your work; Alan MacAulay, as our representative to Moving Images Group, has moved heaven and earth to ensure the survival of MIG and the vital opportunities it offers writers, and other professionals working in film, to explore and grow. Stephanie Domet has been elected to the Board of Access Copyright to help fight for creators’ rights in a time of fearful electronic asymmetry.

Although there still are those who think poverty is somehow a writer’s lot and that it would be a sin to taint the creative well with something so base as money, WFNS continues to rage – as genteelly as local manners prescribe or at least as genteelly as Jane can manage – when schools and other assorted hosts, invite you to volunteer to do what you do for a living.

Last year WITS put $41,000 in our writers’ pockets; workshops, $7,000; mentorships, $10,000; readings, another $10,000; and prizes, $20,000. Still I know a writer, one of the finest in the country, who is entering old age after a lifetime of glorious work, with barely enough put aside to keep herself alive. Another, with children to support, who wept when he received a small advance that bought him time to write knowing the rent was secure for the year. We have much raging ahead to keep us focused in the coming months and years.

A provincial election is imminent. People will be knocking on our doors asking for support. In return, ask them whether they support increased investment in the arts and culture in Nova Scotia; if arts education and adequately funded libraries are part of their thinking; whether they’ve read a good book lately?

Halifax Regional Municipality is developing an arts policy. Get in on the ground floor: think about this community and your visions for a richer, more dynamic and visible presence for the arts in the largest centre in Atlantic Canada, and talk to City Hall. I think they’re listening: Mayor Peter Kelley was the convivial host of our Book Week launch serving sandwiches himself to a 300-large throng of third graders. He’s added an illustration prize to the Award he bestows annually on a citizen who has made a difference in the local book world. And WFNS has just received its first ever HRM funding to assist us with our readings program.

Having dispelled the notion that poverty is essential to the literary existence, the Fed also works to alleviate the image of a solitary struggle in some lugubrious attic. The Federation is you. And you are fun. I know there are hours spent alone hunched, cold and cramped in feeble light over your keyboards, but you are also 700 writers who come together to celebrate with wild abandon at the Gala, our annual Open House, at the awards, Word on the Street, readings and fundraisers and information sessions.

You’re connected through Monika’s electronic Ma Fed link; through your messages for Eastword; through the estimated 4,750 volunteer hours you invest annually in your organization. You’re connected through one of the liveliest Boards of Directors in the country led by an energetic and wise President, Mary Jane Copps. You are a thoughtful, kind and generous gang of scribes. Mordecai Richler once said something to the effect that writers shouldn’t complain because they hadn’t been drafted, they volunteered. And it’s true; you have volunteered. And by creating the Fed, Nova Scotia writers have found an infinitely creative way to make any complaint, constructive.

In the year ahead, we’ll be looking at Rural Write, a program that would take extended classes out of Halifax to the South Shore, New Glasgow, the Valley, and Cape Breton. We’ve begun a conversation about a library writer-in-residence. We’ll float a mini writers’ festival. All designed to sustain. All in support of the premise that your work be recognized for what it is, a value to society that can’t adequately be reflected in sales or fashion, but which will endure.