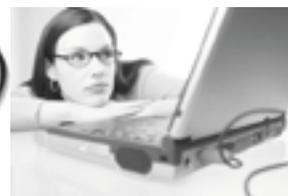




September 2010 vol<sup>12</sup> no<sup>4</sup>



RARE GEM BLOGGERS  
FICTION EDITOR OF THE NEW YORKER  
WILD WRITERS IN RESIDENCE  
AND MONTREAL REVIEWERS OF BOOKS

# Amazon says they now sell more ebooks than hardcovers.



Even if their notoriously opaque statistics are open to question (we don't know the actual sales numbers for ebooks versus hardcovers), one thing is certain: ebooks are no longer "that thing that might happen eventually."

Witness Andrew Wylie, the hardest of hard-nosed New York agents, who launched Odyssey Editions this summer, an ebook-only publisher of backlist titles from his A-list clients, including Nabokov's *Lolita*,

Mailer's *The Naked and the Dead*, and

Hunter S. Thompson's *Fear and Loathing in Las Vegas*. Wylie did an exclusive ebook deal with Kindle on behalf of his clients, cutting print publishers out of the equation.

Random House lawyers had other ideas, and Wylie has backed off on at least some of these books. Still, it signals the power struggles

## OUR DIGITAL SUMMER

HOW 2010 FINALLY BROUGHT EBOOKS AND DIGITAL TO THE FOREFRONT OF PUBLISHING.

BY HUGH MCGUIRE

QWF PRESIDENT

Elise Moser

## It has been *hot* enough

to pop popcorn this summer in Montréal—and at times it has felt like being inside the popcorn machine here at QWF. Every time we turn around, something else is bursting open. A very congenial meeting with the Union des Écrivaines et des Écrivains Québécois set up a very exciting panel shining a spotlight on Quebec writers, both French and English. Reading: *Un acte d'amour/ Lire: An Act of Love* will be animated by UNEQ president—and recent QWF Gala host—Stanley Péan, and will feature QWF and UNEQ member writers, followed by a big bilingual mingle. Here's the opportunity QWF members asked for to make connections with our Francophone writing counterparts. Sala Rossa, October 12—please save the date!

Also in association with UNEQ, novelist, book reviewer, and QWF mentor extraordinaire Ian McGillis will participate in *Livres comme l'air*, with nine other Quebec writers demonstrating their solidarity with imprisoned writers around the world. Special dedications of their books will be displayed at the Salon du Livre in November. Here's a link: [www.uneq.qc.ca/activites-litteraires/journees-mondiales/15-novembre/](http://www.uneq.qc.ca/activites-litteraires/journees-mondiales/15-novembre/)

Speaking of mentors, this year's Mentorship Readings took place at the Comedy Nest on June 15. Once again, the work was consistently excellent—it was like being at an intimate literary festival. The mentors and the protégés all spoke with great warmth about their experiences. Check out the mentors and protégés on the QWF website. Remember those names—you'll be seeing them all again, on book covers.

The board's fundraising activities continue at the new, ramped-up pace. In April I was staffing QWF's info display at Blue Metropolis when Barry Cole of the Cole Foundation stopped by to tell me he had very generously decided to fund our Translation Prize for the next five years. I almost vaulted the table to throw my arms around him! A commitment like this is a powerful testament to the value of QWF's activities. We continue to seek funders for various other activities—please let us know if you have a



brainstorm or a connection we could use.

One of our fundraising activities in coming months will be a campaign to buy new chairs for the office, another request via our membership survey. Anyone who has attended a workshop in our office is familiar with the mismatched, sometimes wobbly chairs that ring our meeting table. Keep an eye out for your opportunity to sponsor a QWF chair.

We've also been working on our project, with AELAQ (the Association of English-Language Publishers of Quebec—publishers of the Montreal Review of Books), to raise the profile of Quebec English writers outside Quebec. We ran a contest in the MRB's sister publications across the country to highlight Quebec English writers, and will do a special distribution of the MRB in selected locations in Ontario. It's easy to trumpet the accomplishments of our community, because they are lavish; in *Walrus* magazine's summer fiction special, for example, fully half (five out of ten) of the writers featured are Quebecers. In the same spirit, Lori—never one to miss an opportunity—wrote a letter that was printed in the *New York Times Book Review*, pointing out the three writers with Quebec ties featured in their June 13 issue. The *Montreal Gazette* reprinted the letter—and then the Director of Cultural Services of Quebec's General Delegation in New York wrote, offering us her support. Pop, pop, pop!

As our board prepares for another one-day retreat, which will give us a rare opportunity to take a longer view of QWF's activities, its goals and its future, I hope you will be thinking about us too. Don't forget to send us notice of your accomplishments for our Member News page, and register for one of our workshops; the fall line-up appears in this issue of *QWrite*. ¶

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La Quebec Writers' Federation remercie le Conseil des arts et des lettres du Québec, et le Conseil des arts de Montréal, de leur appui financier. The QWF also thanks the Canada Council for the Arts and Canadian Heritage for their financial support, as well as QWF members for their generosity.





# Vive le Québec Livre!

A QUEBEC BLOG WORTH A SECOND LOOK

I read blogs to fulfill <sup>three</sup> distinct needs: to learn, to enjoy great writing, and to engage with my communities. Sometimes I need to read a multitude of blogs to satisfy each of those needs. But Tara Hunt's Horse Pig Cow is one of those rare gems that satisfies all three.

Tara is an entrepreneur, author, public speaker, mom, and blogger. She is a superstar in social media circles and has been named one of the most influential women in technology by *Fast Company Magazine*.

Focused mainly on business, marketing, and social media, Horse Pig Cow is written from a completely human point of view. The blog's name is stolen from an expression Tara's mother used whenever she called someone by the wrong name. It was her way of saying, "Hell, I'm human and I screw up, but let's move on." It's the perfect name for her blog, as every post reinforces just how human Tara is. The tone and writing style are so light and conversational that you forget you're reading a 'business' blog. It's more like having your best friend on the couch next to you.

The first post I read was called Whuffie Math, published a little over a year ago, in which she asks a simple question, "Which is greater, 0 or 500?" She writes about how her publishers were anxious for her to get her new book, *The Whuffie Factor*, into the hands of some influential bloggers for them to review. But Tara felt that the better route would be to send the book to fans, people who were really interested in reading it, rather than the handful of people who receive umpteen similar requests each day. She figured if she sent the book to 20 fans, at least five would actually review it, leading to a conservative estimate that about 500 people would read the reviews. So what's better—500 readers of lesser-known bloggers' reviews, or zero influential bloggers reviewing the book?

After reading the post, I thought Wow. She gets it. Because the truth is, Tara is an influencer herself, but she hasn't forgotten how she got her start. No matter how far she gets in her own career, how high her own star rises, every single post on her blog reflects that she still relies on her community.

Tara writes as she lives: transparently. If you go back through her archives, there is a clear indication at all times of what she was up to and where she was headed. Her post The Gift led to *The Whuffie Factor*, and her recent posts, such as Understanding The Customer is Not the Same As Educating the Customer are clearly related to her latest startup business, Shwoup. She uses her blog to work out issues that go on to shape a bigger picture. By allowing us to come along for the ride, we become part of her community. And I love that. I love that she's not preaching to us, but rather having a conversation with us. And nowhere is that more apparent than in the comment section.

On a lot of sites across the web (YouTube jumps to mind), the comment section can be like the cesspool of the Internet. But on Horse Pig Cow,

THIS ISSUE:

JULIE MATLIN READS

**HORSEPIGCOW.COM**

BY TARA HUNT



people leave the most detailed and enlightening comments. Their words add context to Tara's posts, further educate readers on related trends and offer even more tips and resources. By being open and forthcoming with her readers, her readers are open and forthcoming with all of us.

But what I really love about this blog is that no matter how well-respected or widely read Tara is, she never hesitates to write about the personal. She has no fear of pulling back the curtain and letting people take a peek inside. I envy her ability to write about data collection one day, and then write a post entitled Would You Sacrifice Love for Greatness? with zero fear of alienating her audience.

The reason it works so well is that Tara is able to take a topic that is intensely personal for her and expand it to address a more universal theme. For example, in the post What Came First... she delves into her romantic life and dating issues, using these as a basis to explore sexual liberation in general. But in this larger conversation, she never loses sight of the personal aspect. Because of that, the writing and the points she makes are genuine. Tara expressed this perfectly in a recent post about pushing yourself entitled Get the Heck Out of Here:

"Last night, as I was getting ready to head out I started to look for excuses to just stay in. I was feeling sorry for myself. I had tried to recruit others to join me out dancing to no avail... Why am I talking about this? Why should you care about my night out dancing? Well...because it relates to everything else. Without pushing ourselves to do something uncomfortable... we don't open ourselves up to new opportunities."

Tara has made it clear that while the focus of her blog is online and community marketing, there is still room for her personal brand of transparency. And it works. So even if social media and the Internet aren't your cup of tea, I highly recommend checking her out. You never know what you're going to find. ¶

*Julie Matlin is a full-time working mother with two kids under five and a loving, yet infuriating, husband. She lives in Montreal and works as the Content and Community Manager for the National Film Board of Canada. In her spare time (Ha!) she writes a blog called Mommy Said What? that exposes the darker side of parenting.*

# Quebec Writers' Federation

## Mentorship Program Call for Applications

Deadline: December 1, 2010

The QWF Mentorship program is designed to help promising emerging writers make the transition to the next stage of their careers. Over a period of approximately four months, mentors are expected to devote 35 to 40 hours to reading and responding to their mentee's work and giving guidance towards the goal of publication or production. Mentees are expected to commit a minimum of 15 to 20 hours per month to the program. Remuneration for mentors is \$1200. There is no fee for the mentees. This program is made possible by a grant from the Canada Council for the Arts.

### To Apply for a Mentor

Emerging writers of fiction, non-fiction, poetry, plays, screenplays and young adult fiction or non-fiction are invited to apply to be mentored by an established author over a period of four months (February 1, 2011-May 31, 2011). You should plan to be available for a public reading in the first half of June. To apply, please submit five copies of the following:

1. a one-page cover letter with a brief bio of yourself as a writer and a description of how your writing will benefit from a mentor's guidance;
2. an eight- to ten-page sample or the equivalent, double-spaced if prose, from the project you wish to work on. No more than ten pages will be forwarded to the jury.

This program is intended for writers who do not have other resources at hand for professional mentorship. As such, students currently in writing programs and authors working with a professional editor/publisher are not eligible for this program.



For more information:  
(514) 933-0878 + [info@qwf.org](mailto:info@qwf.org) + [www.qwf.org](http://www.qwf.org)

The Quebec Writers' Federation gratefully acknowledges the assistance of



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### To Apply to Be a Mentor

Published writers of fiction, non-fiction, poetry, plays, screenplays, and young adult fiction or non-fiction with teaching or mentoring experience who would like to be considered for a mentorship position should submit five copies of the following:

1. a one-page bio listing your publications/productions, outlining your teaching experience; and listing the genres/disciplines on which you are qualified to advise;
2. a short description of your approach to mentoring;
3. a declaration of your availability during the period January 11, 2011 – June 15, 2011. (If selected for the program, you will receive applications from the shortlisted mentees in your genre in January, and be asked to rank your choices. The actual mentoring would take place from February 1 to May 31, 2010, with a public reading to be scheduled in early June 2011.)

Both mentors and mentees will be selected by an independent jury.

There is no guarantee that all genres will be included in the final pairings. Depending on geographical location, some mentorships may be conducted primarily by email and telephone.

Mail FIVE (5) COPIES of your materials to:

Mentorship Program  
Quebec Writers' Federation  
1200 Atwater Ave., Suite 3  
Montreal, QC H3Z 1X4

All submissions **MUST BE IN THE QWF OFFICE**  
by 5:00 pm on December 1, 2010.

All applicants will be notified of the jury's decision in January 2011.

# fall session

2010 Quebec Writers' Federation Workshops

Develop your writing with the mentorship of an acclaimed professional writer and feedback from your peers.

Full workshop descriptions and bios of workshop leaders are at [www.qwf.org/workshops](http://www.qwf.org/workshops)

All workshops take place at the QWF office, Suite 3, Atwater Library, 1200 Atwater Avenue, Montreal.

## EIGHT-WEEK EVENING WORKSHOPS

### RADIO DOCUMENTARY: INTRODUCTION TO DEEP LISTENING, INTERVIEWING, STORYTELLING, RECORDING, MIXING

**MONDAYS, 6 to 8 p.m. – October 4 to November 29, 2010. No meeting on October 11**  
Led by **David Gutnick**, acclaimed CBC radio freelancer; winner of international radio documentary awards including 2004 Gold Medal, New York International Radio Festival.

### PITCH, PUBLISH AND GET PAID: HOW TO SUCCEED AS A FREELANCE WRITER

**MONDAYS, 8 to 10 p.m. – October 4 to November 29, 2010. No meeting on October 11**  
Led by **Craig Silverman**, winner, Arthur Rowse Award for Press Criticism, Arthur Ellis Award for Non-fiction, Canadian Magazine Awards; columnist, *Globe and Mail*, *Columbia Journalism Review*; published in *New York Times*, *Montreal Gazette*, *Toronto Star*, *Report on Business* magazine. Author of two books: *Regret the Error* and *Mafiaboy* (with Michael Calce).

### THE ART OF THE PROFILE: DEFINING CHARACTER IN NON-FICTION

**TUESDAYS, 6 to 8 p.m. – October 5 to November 23**

Led by **Louise Abbott**, award-winning journalist, documentary photographer, and documentary filmmaker. Author of 5 books, including *The Coast Way* (shortlisted for QSPELL prize), 2008 best-seller *The Heart of the Farm*, and the forthcoming *Eeyou Istchee: Land of the Cree*. Winner, Norman Kucharsky Award for Cultural and Artistic Journalism.

### LITERARY STYLISTICS: THE TEN COMMANDMENTS

**TUESDAYS, 8 to 10 p.m. – October 5 to November 23**

Led by **Jeffrey Moore**, author of *Prisoner in a Red-Rose Chain*, *The Memory Artists*, and *The Extinction Club*. Winner, 2000 Commonwealth Prize, 2005 Canadian Authors Association Award; shortlisted for the QWF First Book Award, the Rogers' Writers Trust Fiction Prize, the Hugh MacLennan Prize, the WordsWorthy Award and the Sunburst Award.

### THE CORPORATE WRITER'S TOOLBOX: A WORKSHOP IN CORPORATE AND PR TOOLS AND APPROACHES

**WEDNESDAYS, 6 to 8 p.m. – October 6 to November 24**

Led by **Carolyne Van Der Meer**, 20-year journalism and communications veteran who has written for more than 60 publications and worked on internal, external and financial communications and media strategy for Bombardier, Bell, IATA, Xposure PR and Lower Canada College, among others. Lecturer, McGill University's Public Relations program.

### WRITE HERE, WRITE NOW: SHORT FICTION

**WEDNESDAYS, 8 to 10 p.m. – October 6 to November 24**

Led by **Beverly Akerman**, winner, 2010 Richards Prize for her collection, *The Meaning of Children*; Pushcart Prize nominee; recent and upcoming work in *Best New Writing 2011*, *Cellstories.net*, *Grain*, *Joyland.ca*, *The New Quarterly*, *Rampike*, and *Windsor Review*.

### SCREENWRITING: IMAGINATION AND FRUSTRATION

**THURSDAYS, 6 to 8 p.m. – October 7 to November 25**

Led by **David Sherman**, Emmy-nominated screenwriter; former playwright-in-residence, Centaur Theatre; current playwright-in-residence, Infinitheatre, where his play, *Joe Louis; An American Romance*, premieres in February 2011.

### ELEPHANT AND HAT: IT'S ALL IN THE DETAILS – POETRY

**THURSDAYS, 8 to 10 p.m. – October 7 to November 25**

Led by **Maxianne Berger**, author of *Dismantled Secrets* and *How We Negotiate*; co-editor *Sun Through the Blinds: Montreal Haiku Today*; poems, flash fiction and translations in *LitMags* from *American Tanka* to *Zymergy*, and anthologies such as *poem, home, In Fine Form* and *The Parallele*. Contributor to *Vallum*, *Rover Arts*, Canada's *Gusts*, *Revue du tanka francophone*.

## INTENSIVE SATURDAY WORKSHOPS

### ARTICLES, ESSAYS AND BOOKS, OH MY!: A NON-FICTION MASTER CLASS

**SATURDAY, October 9, 10 a.m. to 4 p.m.**

Contact QWF office for details on application process

Led by **Robin Marantz Henig**, science journalist and author of eight books, most recently *Pandora's Baby: How the First Test Tube Babies Sparked the Reproductive Revolution*. Winner, Guggenheim Foundation fellowship and American Society of Journalists and Authors career achievement award; Finalist, National Book Critics Circle Award; Contributing Writer for *The New York Times Magazine*.

### MAKE 'EM LAUGH: THE ART OF COMEDY WRITING

**SATURDAY, OCTOBER 23, 10 a.m. to 4 p.m.**

Led by **David McGimpsey**, dubbed "one of Canada's leading humorists" by *Malahat Review* and "the city's funniest writer" by the *Montreal Hour*. Widely published poet, fiction writer and journalist; his travel writing appears frequently in *The Globe & Mail* and he has a regular column on sandwiches in *EnRoute* magazine.

### INVENTING THE TRUTH: CREATIVE NON-FICTION, PERSONAL ESSAY AND MEMOIR

**SATURDAY, NOVEMBER 6, 10 a.m. to 4 p.m.**

Led by **Joel Yanofsky**, winner, Mavis Gallant Prize for Non-Fiction, and Canadian Jewish Book Award. Columnist for the *Gazette*; reviews and articles in *Canadian Geographic*, *Walrus*, *Village Voice*, *Chatelaine*, *Globe and Mail*.

### WRITING FOR CHILDREN: CHILD'S PLAY?

**SATURDAY, NOVEMBER 27, 10 a.m. to 4 p.m.**

Led by **Marie-Louise Gay**, author/illustrator of over 60 books for children, published in twenty languages. Winner, two Governor General's Awards, Mr. Christie's Book Award, the Vicky Metcalfe Body of Work Award, and the Marilyn Baillie Picture Book Award; nominated twice for the Hans Christian Andersen Award.



TO REGISTER, CALL (514) 933-08780R EMAIL [info@qwf.org](mailto:info@qwf.org)



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QWF gratefully acknowledges the assistance of the Canada Council for the Arts

## REGISTRATION INFORMATION

Eight-week workshops: \$170 per course (\$150 for QWF members) • Intensive workshops: \$75 • Call to register and for cancellation policy  
Payment by cheque to Quebec Writers' Federation, 1200 Atwater, Suite 3, Westmount H3Z 1X4, by PayPal (additional fee – please check with office) or by cash at the QWF office (by appointment).

# Summer Literary Seminars

BY ADRIANA PALANCA

## It was shortly after 10 a.m. and

the discussion over Matt Loney's story was well underway. Seminar participants flung their hands in the air with alacrity, eager to voice their comments before the discussion shifted to another aspect of the story. At one point, two participants began speaking at the same time, and a short, civil discussion ensued as to who would go first.

"So polite all of a sudden," chuckled Josip Novakovitch, the Croatian-American author leading this workshop. "It used to be like the British House of Commons in here."

The easy laughter that followed confirmed that the Summer Literary Seminars (SLS), inaugurated in Montreal this past June, does indeed have a winning formula. SLS programs—already presented in Russia, Kenya and Lithuania with great success—bring together the world's best contemporary writers with emerging writers of every age and every level. These participants sign up for seminars with the writer of their choice to workshop writing projects in progress.

What makes the SLS program so special is the intimate environment created by writers and participants. They spend an intense two weeks immersed in a highly personal process that often results in profound new relationships—between participants certainly, but also between writers and their work.

Loney, an emerging young writer from Toronto, notes that the process has been "insanely helpful. Any time that you can have a reader's reaction to your work it's going to be of use, especially when the comments are coming from other writers who understand the craft, who can help you solve problems and find holes that you wouldn't see otherwise."

For a seasoned writer like Novakovitch, there are

lessons to be imparted—but also new lessons to be learned. "SLS could have been a festival like any other, with readings and signings, but instead it's a great combination of accessing accomplished writers and learning new skills," explains Novakovitch. "There are so many different readers. This process has reminded me that you cannot write for an audience, because the audience will always be split. You have to write for yourself."

Along with the seminars, there were also readings and lectures by well-known writers and literary types, including author Chuck Klosterman and Deborah Treisman, fiction editor for the *New Yorker*. Local literary lights gracing the line-up included Jon Paul Fiorentino, Monique Polak, Joel Yanofsky and Zoe Whittall.

Some 70 participants signed up for the Montreal edition, which will definitely be back again next year affirms Mike Spry, Programs Coordinator for SLS Montreal.

"We couldn't be happier with how the program went in its inaugural year. The readings, lectures, and workshops were phenomenal, and the feedback has been extremely positive. We're already planning for next year."

When asked what an event like SLS does for the Quebec writing community, Spry is unequivocal: "SLS gives Quebec writers access to an international literary community represented by the likes of Sam Lipsyte, Padgett Powell and Mary Jo Bang, who haven't had the opportunity to interact with Montreal writers during their careers. This can only benefit the ever-increasing visibility of our community."

For more information about upcoming SLS programs around the world, visit [www.sumlitsem.org](http://www.sumlitsem.org). ¶



CHUCK KLOSTERMAN LEADS A SUMMER LITERARY SEMINAR IN MONTREAL.

Photo by Julia Blaukopf.

going on over electronic rights.

Meanwhile, Apple's iPad is a digital reader's dream. They've launched iBooks, hoping to do for books what iTunes did for music. Canada's in on the act too: Chapters/Indigo spun out their Kobo ebook company last year, with investment from Borders and some deep-pockets in Asia.

But the dominant player is Amazon, who's been eating everyone for lunch. There are now Kindle apps for all smart phones, and the new US\$139 internet-enabled Kindle reader is cheaper than most clock radios. Clearly Amazon has crunched the numbers, and found that subsidizing Kindles—bought by the most avid readers—pays off.

The speed of the ebook transition has been astounding. Just two years ago, ebook sales represented low single digits for major trade publishers like Macmillan and HarperCollins. We're now up to 10-20%, depending on whose numbers you believe. CEOs from the big six (Random House, HarperCollins, Hachette, Penguin, Macmillan, Simon & Schuster) think that, in the next five years, up to 50% of sales will come from digital.

Entrepreneurs are getting a foot in the door of the digital revolution, too, launching new companies that embrace digital publishing. These include Mark Coker's Samshwords, an easy way for anyone to publish and sell ebooks; Jane Friedman's Open Road Media, a multi-media publishing company; and Richard Nash's Cursor, a kind of community-based publishing house.

What does this mean for the rest of us—all the writers, editors, smaller publishers, and book sellers who already struggle to make a living at the craft and art and commerce of books? No one knows exactly what the future of publishing will look like, but here are a few trends that are guaranteed to shape it:

**1. THERE ARE LOTS OF BOOKS AND THERE WILL BE MORE.**

Between 250,000 and 280,000 books are published in the USA every year. Include self-published books and that number reaches one million. As electronic publishing becomes easier, that number will continue sky-rocketing. In economic terminology: Book supply is outstripping demand.

**2. MORE BOOKS, BUT THE SAME NUMBER OF READERS.**

The number of books is growing, while the number of readers isn't. There just isn't enough market for all these books, and publishers are spread thin. If you want to sell your book, you are going to have to be its prime marketing force.

**3. PRICES WILL GO DOWN.**

Here is the number that tells me that book prices will continue to drop: \$8.99. In the U.S., that gets you a month of unlimited movie downloads from Netflix. The price of most books will drop because there are so many ebooks getting published, and so many other ways to spend leisure time.

Amid all that gloom, there is some good news. There are currently more readers and writers than ever before in the history of the universe. People who love books love them as dearly as ever. And the web gives every author and every publisher the ability to connect with every one of those

readers, with other writers, with the people who love what they do in ways that were unimaginable just a few years ago.

The business side of all this will evolve (painfully) but we are about to enter a golden age of writing—perhaps we are already there—and that is something to celebrate.

But the old joke about publishing will be as true as ever:

Q. How do you make a small fortune in publishing?

A. Start with a large fortune. ¶

*Hugh McGuire is the founder of LibriVox, the free public domain audiobook community (described by Mike Linksvayer, Vice President of Creative Commons, as "the most interesting collaborative cultural project this side of Wikipedia"); co-founder of Bite-Size Edits, a video-game for grammarians; co-founder of Book Oven, a digital publishing platform; co-founder of BookCampToronto, a yearly conference about the future of books. In September he is launching a new venture: iambik audiobooks. His personal website is <http://hughmcguire.net>. He lives in Montreal.*

**HOW TO BE PART OF THE DIGITAL REVOLUTION**

- 1 Write, write, write, and publish wherever you can: in print and online.
- 2 Make sure you have a day job.
- 3 Get online. It's the only way for people to find you and know about you.
- 4 Connect with other writers online. They are the ones who care about what you are doing.



# Member News



Send your news to [info@qwf.org](mailto:info@qwf.org) (please keep to a 60-word limit) with "Member News" in the subject line—and you'll be entered in a draw to win a timely book!

## THIS ISSUE:

*The Late Age of Print: Everyday Book Culture from Consumerism to Control* by Ted Striphas, published by Columbia University Press

**This issue's winner is:**  
SHARON CALLAGHAN

*Members of the Qwrite Editorial Board and staff are not eligible for the quarterly prizes.*

**Carolyne Van Der Meer** recently won third place in the Irish WOW! Awards for short fiction. Her story, "Mausoleum," was published in the *WOW! Anthology*. In addition, short fiction and poetry were published in *Ars Medica* and *Canadian Woman Studies* in late spring and early summer.

**Rhonda Mullins'** translation of Jocelyne Saucier's *Jeanne sur les routes* was published in May by Cormorant Books, under its English title *Jeanne's Road*. Set during a little-known communist era of Rouyn in the 1930s, *Jeanne's Road* routes brings to life a lost era of Quebec history through an unsentimental love story. It is the tale of a journalist's devotion to communist militant Jeanne Corbin and the cause of the workers, as told through the eyes and memories of his youngest daughter and heroine's namesake, Jeanne. (Visit [cormorantbooks.com](http://cormorantbooks.com).)

**Brian Campbell's** poem "My Own" was recently published in *Apparatus Magazine* (Issue 6), while "C-PAP" appeared in *CV2* (Vol. 31, Issue 4). "Emblem," a poem published in *Prairie Fire*, has been selected by the British Columbia Ministry of Education for use on their Grade 12 province-wide exam.

**Jocelyne Dubois'** short story "Under Cover" was published in *The Toronto Quarterly* (Issue 5).

**Rebecca Leah Păucaru's** poem, "Rosalind Franklin in Open-Toe Sandals" was recently selected by editor Lorna Crozier for the 2010 edition of *The Best Canadian Poetry in English*.

**Kelly Howarth's** first play, *In Debted Bliss*, written in Colleen's Curran's QWF playwriting workshop last year, was a finalist in the 2010 Montreal Film Noir playwriting contest.

**Susi Lovell's** short story "Waves" won an honorable mention in *The Fiddlehead's* Short Fiction Competition and was published in the Spring 2010 issue.

*Proud as a Peacock, Brave as a Lion* written by **Jane Barclay** and illustrated by **Renne Benoit** has won the Ruth and Sylvia Schwartz Children's Book Award in the picture book category. The announcement was made Wednesday, May 26th at Huttonville Public School in Brampton, Ontario. Barclay and Benoit will share the \$6,000 prize. The short list included two other Quebec writers, Marie-Louise Gay for *When Stella was Very, Very Small* and Melanie Watt for *Scaredly Squirrel at Night* as well as *The Imaginary Garden* written by Toronto resident Andrew Larsen. *Proud as a Peacock, Brave as a Lion* was also a finalist for the 2009 QWF Prize for Children's and Young Adult Literature.

**A. D. Morvay's** *Waldensong Saturnalia* was released this spring by Prince Chameleon Press. Abandoned by her chaotic family, a young girl recreates them into legend. The novel is a fusion of memory and imagination, both humorous and dramatic. An excerpt from *Waldensong Saturnalia* was short-listed for the Eastside Stories Competition, London, U.K. in 1995. Contact the publisher at [www.princechameleon.com](http://www.princechameleon.com), or via Invisible Cities, [www.invisiblecitiesnetwork.org](http://www.invisiblecitiesnetwork.org).

**R.J. Harlick's** latest book, *Arctic Blue Death*, the fourth in the Meg Harris mystery series, was shortlisted for this year's Arthur Ellis Award for Best Novel. This award is given out annually by Crime Writers of Canada for the best crime fiction in Canada.

The Metcalf Institute for Marine & Environmental Reporting announced this June that **Cleo Paskal** has won one of three Grantham Prize Awards of Special Merit, for her *Global Warring: How Environmental, Economic, and Political Crises Will Redraw the World Map*. The book was published in Canada by Key Porter Books and in the US by Palgrave Macmillan. The institute is based in Rhode Island. Each Award of Special Merit recipient receives a \$5,000 cash prize.

**Jorge K's** new book, *Dreams, Squibbles and Poetry* has just been published by AuthorHouse.

**R. Duane Willing's** second book, *Bizwog: The American Caliphate, A General Theory of British-Israel Zionist World Occupation Government*, was published this summer by Poison Pen Press in USA.

**Elise Moser** is proud to have con-

tributed a tutorial on preserving to jae steele's new cookbook *Ripe from Around Here*, published in June by Arsenal Pulp Press.

**Lesley Pasquin's** poem "Costume Party" was shortlisted for Poem of the Year by *Arc Magazine*. The poem came second in the Readers' Choice contest and was Editor's Choice for the Summer 2010 *Arc 64 Issue*. Two of her poems will be published by *Room* magazine in the fall 2010 edition (33.3).

**Aparna Sanyal's** essay "Shadows on a Night Train" will appear in the Fall edition of *The Malabat Review*.

**Sharon Callaghan** had a successful launch in Montreal of her book *Paths of Opportunity*. This historical nonfiction explores the early Irish Montreal experience at a personal level, that of her ancestors, as well as that of the Irish community and city itself. She has also spoken about it to gatherings of the Quebec Family History Society and Concordia's School of Canadian Irish Studies.

**Coralie Del Roble Duchesne's** story "Bite" has been published in the Summer edition of *Hotel Abismo*, a Spanish/English language literary magazine. It appears under the name Coralie Del Roble. This magazine can be bought through Amazon US. (It should be mentioned that most of the poems, stories or critical articles which appear in it are in Spanish, though the editors do encourage English and even French submissions.)

Correction: **Carol Katz's** story "Zaidie and Ferdele" in the anthology *Living Legacies*, edited by Liz Pearl, was published by PK Press, not York University as originally stated. ¶

# AT THE FAR END

MARK ABLEY TAKES UP RESIDENCY IN THE NOT SO REMOTE WILDS OF POINTE CLAIRE



I've always imagined <sup>writers</sup> taking up a residency somewhere remote from where they live—Tasmania, for instance, or Dawson City. But as it turns out, that isn't always the case. The rules set out a couple of years ago by the Conseil des Arts de Montréal, when it inaugurated a new residency program, are that a writer-in-residence must live in the borough (or municipality) where the work will be done. And so, three days a week for the next six months, I'll be walking from my home to my residency—located in a small meeting-room at the far end of the children's section in the Pointe Claire Public Library.

This is the first time, as far as I know, that any English-language writer has served as a writer-in-residence in a Montreal-area library. Under the CAM program, the three previous writers have been francophones living and working in Ahuntsic, the Plateau Mont-Royal and Villeray. The fee I'll receive (which is not enormous) comes partly from CAM and partly from the city of Pointe Claire. In return, I've promised to be available to the local public for ten hours each week. They can find me in the library with their poems, their articles, their short stories, their memoirs—I only hope they don't bring me their unpublished 960-page novels.

To win approval for the residency, I had to submit details of a project that I'll work on during the next six months (apart from my own writing, I mean). The project I came up with, *The City We Share*, will be a bilingual collection of writing in all genres by people of all ages – the only requirement is that one way or another, it must involve Pointe Claire. If you're an urban hipster, you may think of Pointe Claire as just a boring bedroom community somewhere beyond the airport. But you'd be wrong, very wrong, and I hope *The City We Share* will eventually show you why. ¶

*Since arriving in Montreal in 1983, Mark Abley has written literary non-fiction, poetry, children's books, travel, language columns, radio documentaries, magazine articles and newspaper reportage. He hopes to write more.*

# BILINGUAL LOVE-IN

“READING: UN ACTE D'AMOUR /  
LIRE: AN ACT OF LOVE”



QWF is delighted to <sup>announce</sup> “Reading: un acte d'amour/ Lire: an Act of Love.” In partnership with UNEQ (Union des écrivaines et des écrivains québécois), QWF presents a bilingual literary event that will bring our province's two literary communities together under one roof.

On Tuesday, October 12, at 7:30 p.m., two Anglophone and two Francophone writers will meet on the stage of the Sala Rossa to discuss some of their favourite books. Each participating author will present one book written in his or her first language, but available in translation, so that everyone can read all four of the featured works.

QWF's participating authors are Claire Holden Rothman and Dimitri Nasrallah. Claire has selected Mavis Gallant's *Montreal Stories* (available in French as *Laisse Couler*, translated by Aymeric Érouart), and Dimitri will discuss Charles Taylor's *Malaise of Modernity* (*Grandeur et misère de la modernité*, translated by Charlotte Melançon; also published in France as *La malaise de la modernité*).

We're looking forward to hearing soon about who the Francophone authors are and what books they've chosen. Paragraphe Bookstore will be on hand at the event to sell the selected books, as well as the books by the presenting authors.

The moderator for the evening will be UNEQ president Stanley Péan, who took a very popular turn hosting QWF's awards gala last year. The panel discussion will be followed by a bilingual schmooze, assisted by the presence of a cash bar. Admission for the evening is \$5 for the general public, and \$3 for QWF and UNEQ members. Come out for this one; it's a rare opportunity to meet our Francophone counterparts. ¶



## DIGITIZE IT

Now you can add our electronic icon to your own web site to show that you're a QWF member (and techno wiz). To get a copy of the image in white or green, and for instructions for linking to our site, please write to [julia@qwf.org](mailto:julia@qwf.org).

# THE QMUNITY COLUMN



*Aparna Sanyal and Mélanie Grondin*

are breathing new life into the 13-year-old Montreal Review of Books, going green, going DIGITAL, but always keeping it real.

Picture this: you're packing for a weekend away, already imagining how good it will feel to curl up under a blanket, sip a glass of wine and tuck into a great new book. But which book should you choose? Cleo Paskal's non-fiction account of how climate change will shape the world's geopolitical future? The latest mystery novel by bestselling author Louise Penny? Or a new book of verse from a local poet you've never heard of?

For the answer, look no further than *The Montreal Review of Books* (mRb), the thrice-annual publication from The Association of English-language Publishers of Quebec (AELAQ), which features thoughtful reviews, articles, and essays related to the excellent books coming out of Quebec. Free copies are available in the Quebec and Ottawa region editions of the *The Globe and Mail*, as well as in independent bookstores, libraries, schools, cafes and arts organizations around the country.

In the past year, two dynamic women have taken the helm at mRb: Aparna Sanyal (as Editor) and Mélanie Grondin (as Associate Editor). Branka Petrovic asked for their perspectives on the coming changes at the Review.

## **New Use of Video Clips on the mRb website**

**AS:** We want the clips to give viewers a glimpse 'inside' the upcoming issue, and to heighten the profile of the Quebec writing and publishing scene, which is extraordinarily vibrant. Terry Byrnes shot an inaugural clip (of Michael Carbert interviewing author Cleo Paskal in her kitchen), which bore the signature *mRb* stamp of elegant simplicity, and the rest is history.

## **New Focus on Going Green**

**AS:** A number of the small presses in Quebec are very socially conscious; many of them print exclusively on green paper. We want to reflect that kind of social progress in the community so we would like to print

only on green paper. Our summer issue was printed on FSC-certified 100% recycled paper and featured a section dedicated to books on the environment, including David Suzuki and Holly Dressel's *More Good News* and Stuart Robertson's *Tips on Organic Gardening*.

## **The Same Tight Ship**

**AS:** We do almost everything, since it's just the two of us, with the addition of a talented intern named Vanessa Bonneau, who joined us in January. We also have exceptional reviewers, a wonderful graphic designer and a very knowledgeable ad manager. Terry Byrnes has been an invaluable part of the team by contributing the perfect images, and now video, for our stories. My role is not only editorial, it's also production.

**MG:** I mostly help Aparna choose the books and I help with the editing. We argue about punctuation a lot. She likes shorter sentences, I like longer sentences. Whenever I remove a period I know that she's going to put it back.

## **The Same Dedication to Keeping it Real**

**AS:** In terms of principles, Mélanie and I don't often disagree; for instance, the ethics of how to deal with a book review and the seriousness with which literary criticism should be conducted. I think that's a rare quality especially in the Canadian landscape right now where there is a lot of literary criticism for sale—a lot of pandering, flattery—and I think that both of us share a seriousness of purpose and perspective on it.

## **The Same Devotion to Independent Voices**

**AS:** You'll notice that a lot of the books that come out of small presses deal with things that don't make the mainstream book review; they don't get the chance to get reviewed in the Montreal *Gazette*. Book reviews are an endangered animal in Canada. And so we have a really important role to play in showcasing independent local perspectives.

## **The Same Passion, from New People**

**MG:** I like learning more about the books we're reviewing. It's very enlightening. You really get your hands dirty and you get to know the people as well, like the contributors. It's a big community, and you really feel a part of it.

**AS:** What I really enjoy about the job is the sense that you're shaping each issue in a way that you're putting something out there that could potentially change the world we live in. ¶

*Branka Petrovic recently completed an M.A. in English and Creative Writing at Concordia University. She holds a B.A. in English and Philosophy from McGill University. She was co-Editor-in-Chief of Headlight Anthology, and has poems published in carte blanche, CV2, and forthcoming in Arc Poetry's Poet as Art Thief issue.*