

Chapter 1 : CAA-NCR Weekly Literary Notices June 3 to June 9 | Quillfyre

*Blaine Marchand* The author of 8 books, Blaine has played a major role in the Ottawa literary scene. He is co-editor of an upcoming collection of Pakistani poetry.

Colonial Conspiracies in Africa. Anti-Colonial Utopianism in America. Immigration and National Identity: Tauris Academic Studies, Idols in the East: European Representations of Islam and the Orient, Cartography and the Mastery of Empire. Aljunied, Syed Muhd Khairudin. Colonialism, Violence and Muslims in Southeast Asia: The Maria Hertogh Controversy and its Aftermath. Strange Truths in Undiscovered Lands: U of Toronto P, Japan and the Specter of Imperialism. Armitage, David and Michael J. The British Atlantic World, On Sexuality and the Colonial Archive in India. French Investment in Colonial Cameroon: New Spaces for French and Francophone Cinema. Winds of Change in a Distant Colony. Bailyn, Bernard and Patricia L. Soundings in Atlantic History: Latent Structures and Intellectual Currents, Biomedicine as a Contested Site: Some Revelations in Imperial Contexts. Ballantyne, Tony and Antoinette M. U of Illinois P, Banerjee, Subhabrata Bobby, Vanessa C. Chio and Raza Mir, eds. Organizations, Markets and Imperial Formations: Towards an Anthropology of Globalization. U of Rochester P, Cricket, Literature and Culture: Symbolising the Nation, Destabilising Empire. Creole Subjects in the Colonial Americas: A History of Afro-Mexico. South Africa in World History. May Days in Hong Kong: Riot and Emergency in Hong Kong UP, Britain and America in the Eighteenth Century. Portuguese Expansion and the Writing of Africa. U of Minnesota P, U of California P, Science in the Spanish and Portuguese Empires, The British Empire and its Contested Pasts. Irish Academic P, The Contemporary British Historical Novel: Cossack Communities and Empire-Building in You are not currently authenticated. View freely available titles:

**Chapter 2 : Calendar :: Artengine**

*He is working on a new manuscript of poetry, a collection of short stories, titled Nomads, and on a work drawing upon his journal entries while living in Islamabad, Pakistan (August ). ADAM DICKINSON is a writer, researcher and teacher.*

Rosa Arlotto I was born in Marsiconuovo, Italy in I came to Canada when I was 10 years old. I attended University of Toronto and graduated with an Honours B. Marsha Barber Marsha Barber is the author of two poetry books: She has published in The Antigonish Review, The Walrus and a wide range of other periodicals, and won several awards for her work. Kent Bowman In , Ted Plantos encouraged me to write poetry i. Recent poems appeared in Arborealis and Decabration. Her poems have appeared in Lichen, Garm Lu. In she won an audience-voted Best Originals poetry contest. Leisure hours put Margaret on a tennis court or a bicycle. He was also recently published in Belgium, India, and Timmins. He is a manager for the Toronto chapter of , Poets for Change. A recipient of multiple arts awards, he currently tours the country with his spoken word and dance collaboration For Body and Light. She is currently president of The Ontario Poetry Society, president of Tower Poetry Society in Hamilton and a member of the Canadian Authors Association where she has the privilege of reading and work-shopping with many other experienced and aspiring poets. Fran has a chapbook entitled hope and despair in the ark and Encompass II featuring her work with that of four other poets. Kathy Figueroa Canadian poet, Kathy Figueroa, takes great delight in writing poems that have entertained newspaper and magazine readers in Ontario for many years. Paudash Poems, Flowertopia, and The Cathedral of the Eternal Blue Sky, and her work appears in numerous anthologies, as well as on many poetry blogs and websites. Kathy Fisher Originally from Montreal, award-winning poet Kathy Fisher has made her home in Edmonton for just under three decades. A multidisciplinary artist, Fisher is a wordsmith, research lawyer, documentarian, biographer, oral historian and explorer, and always creates with attention to the ear and eye. A performer and host in the local literary and spoken word scenes, Fisher regularly produces evenings of words and music, often with visual arts components. Kelsey Knight As an aspiring writer, Kelsey Knight is an experience chaser. She is motivated in her search for moments to accumulate and create a meaningful life. Her main focus and interests are in poetry, art and photography. The author of eight books, he is currently working on two manuscripts of poetry as well as a collection of short stories, Nomads. She is the founding editor of Branching Out, the first national feminist magazine; and instigator of Convergence: Poems for Peace, which brought poetry to Parliament Hill in She is a former president of the League of Canadian Poets. She is a past president of The Ontario Poetry Society. Tarnished Trophies Black Moss Press, is her first trade book. His current book of poems, You Shall Have No Other, is being made into web-based poem-movies that may be accessed and downloaded at www. His first chapbook, "Biological Seasons", was published in His first full length book of poetry "Learning Curves" was published by Seraphim Editions in Lorrie Simunovic Lorrie is a spiritual life consultant, equity advisor, educator, soul worker and poet with 25 years of experience. She has worked in community, academic and esoteric settings. She connects and writes through intuitive insight and truth telling from multiple perspectives. She expresses the intersection of emotion, experience and consciousness. She reflects upon layered, intersectional human parting and connecting as a rich spiraling tapestry of life journeying peaks, valleys, deserts and oceans of simultaneous pregnant possibilities. Michael Stacey Writing poetry has been a strong interest for me for over ten years, but I have not submitted any of my poetry for publication until very recently. Ella Zeltserman Ella Zeltserman is a Soviet-born poet living in Edmonton, Canada, where she is an active member of the local poetry community. Her poetry has been published in a number of anthologies and magazines. Site designed and maintained by Peter Landers Consulting.

Chapter 3 : Blaine Marchand + H. Masud Taj - Tree Reading Series

*Search the history of over billion web pages on the Internet.*

At various points in-between the peaks of exploration and consolidation, the Ottawa-area poets achieve a single, hybridized voice. Wishing makes it so, in this case: Wanda Praamsma talks with Pearl Pirie about her new collection "the pet radish, shrunken explores and dissects sound, form, and linguistic play, frustrating what Pirie calls embedded sense" the deeper meanings we ascribe to words, and by extension, the world. Witty and biting at the same time. Her verbal verve is rooted in an ecstatic attentiveness to language, both found and formal. Moving from sonnets to dialogue poems to tercets, these poems shelter surreal and uncanny imagery. Charged with innovative and lyrical energies, the pet radish, shrunken is a gorgeous rebellion. These are poems learning how to explore simply by exploring. She has become a poet worth watching, which is always a rare and enviable position. Keep up with her if you can. I laughed out loud on multiple occasions which is no small feat for a book of poetry! The delights of each new moment is tied with those memories that so casually insist on a place in a present. With humour, play, and brass, Pirie revels in the daily raucous of domesticity, verbatim conversations, and the language that must somehow hold a whole existence. Someone confident enough to let loose with those assuring assessments, clinical appraisals and whimsical amusements. Once past the cryptic title, this one is more than worth the price of subscription. She is an exceptional writer, one who creates a fierce impact on the reader, an impact that lets them know they are in the presence of a wild and beautiful imagination. Her poems are complex and playful, demanding and worthwhile, endowed with wisdom and wonder equally.. For a city of its size it boasts an impressive number and variety of poets, readings and publications [ Top Eleven Canadian Poetry Books of He has a point. Pearl Pirie is becoming a Canadian household name. SnakyPoet "singular lines or random acts of poetry from a bevy of poetry collections you can try to get your hands on this month. Canada Arts Connect "works of observation and images riffing, set on a train. The result is a lot of tasty re-examinations of things you know. Ribbons of Intonations "a heart-work with a sharp and attentive assessing of the socio-cultural. Hers is an exactitude of emotions, complicated and questioning" a taut balance of tension and joy, abandon and restraint. The topics are common: The language, however, is intimate and reliable: There is tenderness here, eroticism, joy of language and life, sadness and compassion. Her work reflects what I said above about her blog:

**Chapter 4 : In Reviews - Pearl Pirie**

*Blaine Marchand (born in Ottawa, Ontario) is a Canadian writer. Marchand has published poetry, non-fiction and a novel. A longtime program manager with the Canadian International Development Agency, some of his writing has been inspired by his international travels with the organization.*

Sunday, September 20, Sparks magazine A young adult novel, African Adventure translated as Aventure africaine was published in His work has been published in Canadian and American literary journals and forthcoming in Pakistan. He is working on a new manuscript of short stories entitled Nomads , two series of poetry one on Pakistan and one on growing up in Ottawa and on a work drawing upon his journal entries while living in Islamabad, Pakistan August What was the original impulse for starting Sparks magazine, and how did you choose the format? Was Sparks a direct result of it as well? Ottawa has always had a diverse and active poetry scene. The 60s and 70s were a time of an explosion in Canadian literature and poetry. Even the NAC held poetry evenings in the early days of its mandate, one of which featured an evening of Duke Redbird. Local bookstores, such as Octopus and Books in Canada, also were willing to host readings. Because of the two universities and the government, Ottawa has drawn students and employees who pursued poetry as a passion. In the 60s, the universities underwent a hiring spree that saw poets within their ranks “ Christopher Levenson, Seymour Mayne, George Johnston, Robin Mathews, Robert Hogg, to name a few. There was also an active Canadian Authors Association branch in Ottawa. Joan Finnigan was the most prominent member of the local chapter, with many others not well known but published by Ryerson Press. These included Lenore Pratt and Ruth E. At the grassroots level, poets from Toronto came to Ottawa to pursue livelihoods. Also among these was Jane Jordan White, who quickly set up a reading series at Pestalozzi College and whose readings often twinned a local poet and a national Canadian poet, believing that the national poet would draw an audience and give greater exposure to the local poet. She would also invite young poets from Toronto to read at her events. These poets from Toronto kept referring to a new magazine in Toronto called Poetry Toronto, which not only published poems but had a calendar of events so that readers would have one central reference point to know what was happening across the city each month. In a meeting at my place, we began to plot the magazine, feeling it should feature local poets in addition to having a calendar. Publication of Sparks started in February Throughout each month, the group would meet, review submissions and gather information about upcoming readings. All of this was typed up and taken to a local printer to do the layout and print copies. These were then distributed to bookstores, the universities, libraries and handed out at readings. Response to the magazine was enthusiastic and submissions flowed in. Cost for the magazine was covered out of the pockets of the five poets, all of whom were then trying to establish careers and found the cost onerous. In , we approached the city for funding but they did not have the cultural funding they currently have. Our requests were turned down as Sparks was deemed too local and perhaps, unsaid, amateur. Our last issue was in Amateur or not, the fact that Sparks was local was entirely the point, something that I think the Ottawa literary community has been grappling with for decades. What is it about Ottawa, in your mind, that causes so many to deny, refuse or flat-out dismiss the quantity and quality of the literary work occurring within our borders? This is an interesting question. In fact, the tenure of the times has changed greatly since the 60s and 70s. Back then, even though the universities were always enclaves unto themselves, there was a great interest in the burgeoning Canadian literary scene. Ottawa U had a writer-in-residence program. Dorothy Livesay was one. Writers-in-residence draw younger or emerging poets and create a buzz. The Ottawa Citizen had a good book page, under the editorship of Burt Heward. He was keenly interested in and supportive of local writers and the readings taking place. He was always willing to do profiles. Today, all we get is a few standard National Post reviews of books, rarely poetry, by authors, from elsewhere on a bland inconsequential page. Yes, you are correct. Sparks was to assist with the Ottawa community. In looking at your bibliography, it made me realize that I had forgotten how, in the last months, we attempted to make it a bilingual publication, with the assistance of Evelyne Voldeng a Carleton University French professor so it would reflect more fully the bilingual nature of Ottawa. I asked him why he chose to go

to Toronto rather than live in Ottawa. He told me point blank that he realized if he wanted to be a presence in the writing community, to make a name for himself, he had to be in Toronto as that is where the scene was. I often think about his comment. When I was young, I thought the key thing was the quality of the writing. While it is, other key factors are making connections, being mentored and gaining exposure, which is easier to do in other places. Canada has several literary scenes – Toronto, Vancouver, Montreal to a certain extent for the English side of it and in the west, perhaps Winnipeg; in the east, perhaps Fredericton. So, what makes one city more vibrant than the others? Consistency and longevity, I think. Ottawa has always had a vibrant reading scene. That goes without question. But there has been a lot of start and stop. I have been guilty of that myself with the Ottawa Valley Book Festival, which was going great guns and then just petered out. Luckily, the new generation has VersFest, which is a welcome initiative. Literary mags start and stop. There was the aforementioned poet-in-residence at UofO at Carleton, I think they thought of Chris Levenson as the poet-in-residence, which was an easy way out. I am thinking of Colin Morton and John Barton. There was the Ottawa poet laureate program, which went defunct after three poets I think it was and which Rod Pederson is now trying to revive. There was poetry on the bus program. Things start and do not last. With the exception of Arc and the Lampman Award, there seem to be no long-term consistency. And of course, there are John Akpata and Ikenna Onyegbula from the slam community. But as the saying goes, close only counts in horseshoes. Going back to Edmonton, one clearly sees the role that Alice Major plays in that writing scene there – Poet Laureate mentoring younger writers, starting the Edmonton Poetry Festival and then allowing others to take the helm so it could continue, continuing to play a role as a matriarch. This is what I think Ottawa lacks – someone around whom the poetry community can rally. Someone who speaks for or represents the community to the larger community. Perhaps, if the Poet Laureate is re-established, this will be a boon if that role is seen as being more than just writing occasional poems for city functions. There are also good and worthy small presses here, including your own, but none of them seems to have made a mark nationally, the way Coach House or Arsenal have. In a way, this causes poets to look elsewhere to be published. Again, publishing has changed so much since the boon years. There is less funding and even less for promotion of books and touring, so unless the poet is willing to reach into their own pockets to supplement what is available, little recognition of their work exists outside of the city. There are new poets competing for publication with older established poets for the few spaces. Perhaps my comments reflect my age and are generational and demonstrate I am not as in touch with the current poetry scene as I should be. People do not realize what excellent poets and what a diversified community exist here. Luckily, I feel, the poetry community itself is very supportive of its own and that in itself is a richness. It also means that there is not the divisiveness and factions among poets that one finds in other cities – those on the in and those on the out. But it does not somehow lead to Ottawa poets being recognized for the quality of their work. Despite the short tenure of the journal, you managed nearly twenty issues. What do you feel were the biggest accomplishments of the two years of Sparks? There were two things I feel were real accomplishments in Sparks – the monthly listing of readings, which meant that in one place people could see all the activities going on; and secondly, one I had forgotten until I saw your Sparks bibliography, that we moved toward a bilingual edition that reflected the French and English communities in the city. I think perhaps we may have been ahead of our time. Interview with Joe Rosenblatt. Interview with Milton Acorn. Interview with Christopher Levenson. Poems by Alexandre L. Interview with Seymour Mayne. Interview with William Hawkins. Article by Vi Archambault. Interview with Louis Dudek. March mis-dated Interview with Harry Howith. Blaine Marchand, Kathryn Oakley. Foley, Madeleine Leblanc, David Skyrie.

**Chapter 5 : my (small press) writing day: Kristina Drake : My (Small Press) Writing Day**

*Help us improve our Author Pages by updating your bibliography and submitting a new or current image and biography.*

Chris Jennings Elizabeth Bachinsky. Because we want to know. These familial dimensions are a light touch in a book conceived around cultural heritage and, apparently, the lightness of the touch is itself a reflection of something inherited: Holodomor, the famine—or murder-by-hunger—caused by Soviet distribution policies and infrastructure, and the Chernobyl nuclear disaster of Substantial evidence of other aspects of Ukrainian heritage are mostly a subtle and well-managed exercise in of tone, attitude, world-view. Many of the poems, especially the pieces that mimic un-named voices, echo Eastern European and Russian fairy stories—or my limited experience of them—where the characters expect nothing fantastic or benevolent from anything, even the supernatural. Even in its most optimistic moments, god of missed connections never promises that will change. A themed anthology risks a clinical, stripping down of poetry into a single definition: When working well, the metaphor releases new meaning; when it is not, the zoo is used offhandedly, suggesting it is us who are imprisoned by the metaphor. This diffuse approach presents another challenge for the anthologist: After all, zoos, along with museums, showcased 19th-century imperial power: Colonialism invented the zoo. Human beings were displayed in zoos into the 20th Century as part of a colonial agenda. The exclusion of author bios does not help. The list goes on. By de-emphasizing the zoo itself, they inadvertently detract from what makes Penned a worthy read. My Darling Nellie Grey. Each monthly sequence was then meant to appear self-contained by different chapbook publishers, and all 12 did make their way in print, including Crows in the Wind BookThug, , A Knot of Light No Press, , U. All are finally collected here as My Darling Nellie Grey. Poems Talonbooks, , he seems to be returning his poetry to its original influences? Here, one suite is made up of a dozen sequences working poems from Williams; another sequence Shall I Compare from the Shakespearian sonnet, and so on. A poem a day worked through as monthly baffles is a worthy experiment. When John Newlove published THE TASMANIAN DEVIL and other poems in , there was something in each of the 14 poems that spoke to his earlier work, from the historical poem, to the poem on death, to the hitchhiking poem; it was as though he had distilled the entire oeuvre of his writing life into a series of boiled-down lyrics, closing up shop. But why does it feel as though Bowering, through these new poems, is simply re-working the same old territory? The question becomes, where is all of this headed? Just what has Bowering learned in the intervening years? What has he accomplished? House of Anansi, The poems in Past Imperfect behaved like poems, lovely in sound and movement. It is as if the poems are taken more firmly in hand. This poem is like a poetic version of Eat, Pray, Love, except that here, the narrator has taken the agency to opt out. The sun came out. Buffam now weaves far more than personal history into her poetic dialogue. What did Picasso say of the Lascaux paintings? What did Henry Beecher discover in medicine? Chris Jennings Stephen Heighton. Throughout, they take the definite article: Zachariah Wells Jim Johnstone. Sketches Toward a Self-Portrait. University of Alberta Press, Alberta writer Robert Kroetsch has always played the fine line between autobiography and ironic deception, begging the question, who is he attempting to deceive? Is Kroetsch the poet so clever he manages to fool himself? The collection of single-page poems that make up his Too Bad: Sketches Toward a Self-Portrait, seemingly all previously unpublished something of a Canlit oddity, in this culture of the little magazine are thoughtful, wise and wry, and include flashes from throughout the long line of his odd years. Kroetsch has certainly played with the self-portrait before, for example in A Likely Story: The Writing Life , a collection of essays and poems that covered some of the same ground as this new collection. Still the strength of Kroetsch for the reader remains in not knowing where his poems will go next, his ability to continually surprise, some decades after many of his contemporaries have started producing poor imitations of themselves. How is it that, into his eighties, he still manages to surprise? Kroetsch the poet, the storyteller, the tavern tall-tale teller. There are, happily in this collection, few conclusions, but plenty of openings, plenty of compelling stories. They are often going in both directions at once, and not always in the order one would expect. While Latosik is too sharp to have allowed any real duds in, the book would nevertheless have been more taut if, say, its 10 weakest poems had been trimmed. But,

even in what is becoming an increasingly crowded field, this is a great debut—it has earned your attention: Chris Jennings Michael Lista. Every book of poems plays this game, I suppose, weaving as many threads together as the poet can without shutting out all air and strangling the thing, but first books seem to play as though more were at stake. Michael Lista chose to court risk with Bloom. Lista focuses on the human causes of scientific error more than the science itself, which fits with the stylistic play off of another bloom. Klein, Anne Sexton, Edna St. Auden, the Pearl poet. I count 37 exemplars, and many of the imitations are adept. The demands of the project, though, tempt a parallel slackness in lines that seem to exist to fill out the rhyme: In a way, this is the same issue that is at question with grand projects: Even poets who thrive on excess have a sense of when even good ideas need to be excluded; and they are armed with an alarm bell for slackness. These gifts derive from experience, which may be why this seems like a first-book question. You can, after all, see even its ambition as a question of matching form to subject. Having enjoyed Aperture, his fifth book which I earlier reviewed for Arc, I was looking forward to reading this one: I was not disappointed. Marchand has the birds being burnished by the returning sun. It is he that is caged, having to attend church on a beautiful spring morning while the birds are free. He ends this poem with an incredible series of lines: Note the opening stanza: That opening line is a killer. Marchand refuses to make clear whether this is about a suicide or a murder, an effective stance in a poem that functions as an assault on the supporters of the NRA. Marchand follows suit, capturing the essence of this as seen in the second stanza: All aboard for an exciting ride. The Poetry of Richard Outram. Richard Outram was shamefully neglected throughout his poetic career. Preferring formal, stanzaic verse to loose-limbed, unrhymed anecdotes, and with a bent for the difficult, Outram went deliberately against the grain. But amid this neglect, a poetry was developed in an intense privacy that might be said to be our very best. Only in the few years before his death in did Outram begin to garner the recognition his work deserved. Sanger has written a diligent, comprehensive, erudite, and biographically-enriched book that I hope does for Outram what his past efforts have already done for John Thompson: To accomplish this, Sanger would have to bring to bear, here, the same level of scholarship he used to defend and champion Thompson though this is emphatically not merely an academic work. This is a very intricate and masticated thesis of greatness. Lastly, the book is beautiful: Gaspereau likely broke the bank producing such an object of physical beauty, with extensive and lavish photographs inside, a sleeve for the cover, a gorgeous dust jacket—from subject to object, this clearly was a labour of love. Patricia Keeney Jim Smith. New and Selected Poems. Reading the introduction to Back Off, Assassin! Remember the s in this country? A decade of artistic courage and joy with bare bones resources. Various, they furnish the individual rooms of each poem with vivid lyricism, wry observation and occasionally a raw, rare mythology: And they are numerous. This is not a comfortable book. His arsenal of satire, irony and anger against hypocrisy may be compared to the difficult truth-telling of Canadian playwrights Brad Fraser and Judith Thompson. Indeed, the theatre analogy is an apt one, given the number of parts played out in these poems, the range of vocal expression and the energy of performance. Barbara Myers Fraser Sutherland. The Philosophy of As If. Is that too much to ask? Although existentialism, too, proposes choosing new meanings for our lives and then living out the chosen path, Frankl elsewhere quotes an advertisement that puts a pithy turn on his philosophy:

**Chapter 6 : Obituaries - , - Your Life Moments**

*Blaine Marchand, The Craving of Knives & Aperture, poetry Presented by Mermaid Tales Bookshop; Location: Darwin's Caf , Tofino Botanical Gardens Girl Unwrapped is a powerful tale of the burdens and blessings of history, the divided self, and the quest to be whole in a coming-of-age story set in s Montreal.*

Saturday, October 28, Kristina Drake: I like sitting at that desk. The space is consumed by the needs of the family, by the tasks waiting to be done, the bills needing to be paid or filed. This past year, I have been a creative nomad. As in many areas of life, euphemism eases me toward the truth. I need to escape myself to write. Their presence is comforting, like family photos, but oppressive when I sit to write, like photos of judgmental relatives whose expectations you could never hope to live up to. I have a room of my own, upstairs. It has a window to the outside and another that opens into the stairwell to help with airflow and light. Perhaps, eventually, I will find a way to write there. For now, I must seek out public places: The list grows longer as the months go on. One of these has become my regular haunt. I sit at a corner table on the second floor where I can plug in my laptop. The manager turns on the lights and the heat for me alone. I have a Lug Tread and, later, a Lagavulin. Sometimes I eat, but I find the business of eating interferes with that of writing at the most practical level: I need my hands free and my paper or laptop close. Usually, I start by reviewing a piece in progress. Like euphemism, it eases me into the necessary mindset, as if the act itself of improving something gives the thing value. Here, I am no one. I am only the woman who arrives every so often with a laptop and work to do. No one asks anything of me. To start a new piece, I often start with a free-writing approach, writing with pen and paper. Oh, I may start with a nugget â€” a phrase or an image â€” that has sparked me. But to dig into a new piece, I write freehand with as much free association as I can manage. I prefer spiral-bound notebooks of lined paper and pages of a certain weight and smoothness. The texture of the paper under my hand helps coax me into the words. The page size, too, affects the frame of the work, the line length and breath and units tend to conform to the parameters of the page, at least initially. I may recopy a piece a couple of times by hand before typing it up. This continues as a dance of paper and computer: In the same way, writing helps me move into and out of myself â€” a dance of identity. Although I may go for days and even weeks without looking at a single moment through my lens of poetry, when I am writing, I am able to slip through walls and shells and frames of self into formless anonymity, becoming a wisp of words before returning to the parameters of life. The drive home eases me into my regular life, readies me for the transition to the other parts â€” the ones that may not be poems, but that are just as essential.

**Chapter 7 : The Wild West Poetry Festival | PoeTrainers**

*Quartermain, Dickinson & Marchand!, The Ottawa Art Gallery | La Galerie d'art d'Ottawa, 2 Daly Avenue, Ottawa, Canada. Wed Jun 05 at pm, A B Series.*

Workshop Title " Master Class Plus: The fee is all inclusive " dorm style accommodations plus lunch and dinner on Saturday, full breakfast on Sunday. Plenty of free time for hiking or relaxation in a peaceful country environment. For full details and registration information see our website [www](http://www). Early registration is advised. Online registration is required to attend these free programs. For a complete list of programs, visit [www](http://www). Apply by June 15, ! Banff Centre Photo credit: Wikipedia September 8 " September 14, Program Director: Charlotte Gill, creative nonfiction; Pauline Holdstock, first chapter novel; Don McKay, poetry; Alexander McLeod, short fiction Whether you have attended many writing workshops or this is your first, Writing With Style allows artists to shape and edit a work-in-progress under the guidance of an experienced writer, with private writing time, reading opportunities, and group discussions. Curtis Gillespie, non-fiction and fiction; Annabel Lyon, fiction; Phil Hall, poetry; Jennifer Still, poetry; Carrie Tiffany, fiction; Chris Fisher, technical advisor The Wired Writing Studio is designed for published writers and poets " at an early or intermediate stage in their career " who have young families, demanding jobs, or other life commitments. Spend two weeks immersed in a creative community of artists at The Banff Centre, working one-on-one with an experienced faculty writer and editor, then return home work for 20 weeks of mentorship through online consultations, discussion forums, and posted readings. Tony Whittome, Marni Jackson Guest speaker: Tanis Rideout Delve into a writing project in any genre that focuses on adventure or the environment. Develop that work through individual consultations and workshop discussions with faculty editors and participants. Artists will have access to coinciding Banff Mountain Book Festival activities: This is a one of a kind event, suitable for both beginners and advanced writers. Additional information about the retreat can be found at [http:](http://) If you have any questions, feel free to contact Cassandra Rodgers at [cassandra.northwords](mailto:cassandra.northwords). Submissions must be sent in by October 4th, Dawson City, Yukon Territory Professional Canadian writers who have one published book and are established in any creative literary discipline s in fiction, non-fiction, poetry, playwriting, journalism " are all encouraged to apply. For more information please visit [www](http://www). Emerging and established adult writers are invited to join mentors Joan Clark, Jessica Grant and Don McKay for group workshops and one-on-one explorations of your creative work. Social evenings and a spectacular setting enhance this intense, inspirational experience. The application deadline is August 2, Learn more and apply at [Details](#): We consider work by current and former residents, students and workers of Ottawa. We also publish poems by contributors to our predecessor, the Bywords Monthly Magazine. Amanda Earl, Managing Editor. Event submissions can be sent to [events.bywords](mailto:events.bywords). Thomas Rose of Wilfrid Laurier University, journalism educator and former journalist is seeking participants for a new study into journalism independence in Canadian newsrooms. If you are a traditional or non-traditional journalist or are working in any phase of the journalistic process, and if you have experienced or know of anyone who has experienced any interference with the content of the journalism produced, I would like to hear from you. This project will assess the state of journalistic independence according to the basic provisions of the firewall principle. Under this principle, a key measure of journalistic independence and integrity is freedom from interference by business, political, or other interests. A breach in the firewall might for example, cause a journalist to alter details of a story, to ignore a developing story, or even to kill a story altogether. Reply to [trose.wlu](mailto:trose.wlu). Rose is an investigator and editor at J-Source. Respondents will receive a comprehensive form that outlines the process in detail. Monday, June 3 at 6: The three authors who will be here signing and chatting about their books are: When a guilty conscience calls Heather to the side of her dying uncle, wheels are set in motion that will change her life forever. The Only Man in the World is an understated story of what it means to be a woman and how to live a life of integrity and grace amid the changing fortunes of love. There she discovers a culture she knows nothing about, a country in financial crisis and an extended family with too many secrets. Romain, awkward and contemplative, resolves to abandon a lineage of wealth. Elena, resourceful and single-minded, flees a home of blood and thunder. From the initial

meeting of these two wounded souls, Christine Eddie weaves a fable for all times. We look forward to seeing you all come out on Monday evening for this great event! For more info visit: A young adult novel, African Adventure translated as Aventure africaine was published in His work has been published in Canadian and American literary journals. He was President of the League of Canadian Poets, He is working on a new manuscript of poetry, a collection of short stories, titled Nomads, and on a work drawing upon his journal entries while living in Islamabad, Pakistan August His poems have appeared in literary journals in Canada and internationally as well as in anthologies such as Breathing Fire 2: Creative Writing in Mathematics and Science. He is the author most recently of The Polymers Anansi He is also working on another poetry project that involves testing his blood and body for chemicals and microbes. When not giving his body to science, he teaches at Brock University in St. Last fall she served as the Vancouver Public Library Writer in Residence, leading workshops in songwriting, and writing about places. Programs are free to attend. For a listing of these special programs, visit [http:](http://) Online registration is required for the program offered by Pinock. For more information, contact InfoService at or mailto: For guidelines and to submit, visit our website. Accepting poems, short stories max. Each issue is published online and in the form of a limited release handmade chapbook. Welcomes the alternative and experimental, as well as new and unpublished writers. Partial to views that reflect a coastal slant on things. Query the editor at [lvluven@uvic](mailto:lvluven@uvic). Quarterly journal Squalorly US welcomes submissions of fiction, creative nonfiction, poetry, illustration, and photography. Appreciates work with emphasis on emotion: Articles do not need to be location-specific and should have a casual slant based on fun, personal experience. Contact Editor, Cyndy Gervais: The Mackinac is accepting poetry submissions. Running out of Ink, a new webzine, is accepting short stories of all genres. For more information, visit: Riddle Fence is currently accepting submissions for its spring issue. The publisher is looking for poetry, fiction, non-fiction and visual art. Info please visit [http:](http://) Fierce Ink Press Co-op Ltd. The publisher is looking for books between 50, and 80, words long in all young adult genres. For more information, please visit [http:](http://) This internet site will showcase articles written by experts for the general reader: Writers must hold a degree in the social sciences or historical sciences and be writing in an area of personal expertise, or have an established platform in professional historical writing. Contact Rosemary Drisdelle at [info@rosemarydrisdelle](mailto:info@rosemarydrisdelle). A Journal of Historical Fiction is accepting submissions. Details are available at: Dragon Ink Press is accepting submissions from comic artists, fantasy writers and poets for their new comics and literary anthology. From the Well House is accepting fiction, scholarly essays and poetry. Details can be found at: Ruminant Magazine is now accepting submissions. Guidelines and deadlines are available at: Carousel is accepting submissions.

**Chapter 8 : Blaine Marchand | Quillfyre**

*Mr. Blain H. Marchand has been vice President of commercial lending of Middlesex Savings Bank, Inc. since November 29, Mr. Marchand operates out of the Waltham office. He came to Middlesex.*

Yesterday we brought you Part 1 of our Year in Poetry questionnaire, in which we asked our recent contributors: Mary Jo Bang 1. For me, there were two exciting discoveries of the year in poetry. I had never read poems by Lola Ridge and yet, as Svoboda makes clear, I should have. Ridge was a major figure in American Modernism who enjoyed a wide readership during her lifetime, published many books, some of which won major prizes, and was a mentor to others poets whose work is still read today. Her work influenced Hart Crane, among others. I was rather stunned by how quickly and how completely she was forgotten after she died in . She clearly deserves to be read and remembered. Without her, modernist history is incomplete. More than ever before, we have to be diligent in speaking out against any attempt for people, especially politicians, to manipulate language in a manner that undermines fact and truth. We have to raise our voices to protect every kind of natural diversity—skin color, sexual identity, ethnicity, country of origin. We have to protect the rights of women to control their bodies and their minds. We have to ensure free public education. John Wall Barger 1. I love how he flashes from a personal detail to the earth to some visionary truth about existence: A friend recommended Alice Oswald. I find I crave such poems, maybe because that energy is the opposite of my own. She has me staring at the hawks circling above our house, and writing aubades. King James archaisms, southern colloquialisms, apocalyptic metaphor, and more. As I read I kept wondering how in hell McCarthy did that. I mean, did he have a photographic memory, or had he collected thousands of quotes—“I pictured his walls covered with taped Bible pages, fortune cookies, newspaper clippings, overheard phrases—to use in his books? Then it occurred to me: It was a lightning bolt moment for me, about voice. Up to a point we collect and repeat, then we become the engine of our own unique diction. For I have no advice for anyone else, just for myself. To try to do the next right thing to stop the terrible destruction of our beautiful planet and the creatures who live here. Sandra Ridley, *Silvija Book Thug*, Let the inside eat its own tail. Amanda Earl is working on a poetry manuscript entitled *Grace: Not a book, but indubitably poetry* nonetheless: She is absolutely a poet, and these gorgeously accompanied sung-poems slow my breath and my heartbeat, induce a space of peace and calm. About poetry, or just period? Also, one further wisp of advice: Richard Kelly Kemick 1. I think she could really go places. My advice is to embrace white wine and admit it is, at the end of the day, the far better choice. Matt Robinson from Halifax, NS. Her latest book of poetry is an exploration of spirituality. A birthday gift and a wonderful one. He is a British poet of whom I was not aware. His work is a powerful voice speaking about gay male love. An important book even though I found it at times more polemic than poetic. The layout, which also conveys the central idea, is fantastic. I have been thinking a lot about that since. All should be allowed to speak and given their due. I spent much of November reading the collected Lydia Davis, often holding in tears or laughter as I rode the bus to work. It is more important than ever to read diverse books! Ruth Roach Pierson 1. *A Poem Alfred A.* Remember that poetry is solace for the soul, a powerful antidote to the madness of the politics that gives politics a bad name. I bought it with intent a couple years ago. I liked the material, smooth as good whisky. But I have to elide that subtitle. Like almost in one ear, out the other after a short pause. In fact I have met a couple older folk who claim to have played in Crumbs Rock band once upon a time. The old phrase can be interpreted as keep working it. Like, for writing, do everyday, then repeat. But I recently finished an anthology that I can recommend highly: *Deepen your love for the earth*. Now we all need what the poet brings: John Sibley Williams 1. Instead of advice or wisdom, how about a plea? The creative, free thinking, and open-hearted aspects of American culture are under political attack by certain figures whose rowdy bases are prepared to intimidate, censor, and harm those of us who cherish diversity, those of us who choose love over discord. So I challenge every poetry lover to spend reading collections by writers outside the traditional white-male-straight hierarchy. Read poets representing the many indigenous tribes in the US and Canada. *Disinheritance* acknowledges loss while celebrating the uncertainty of a world in constant revision. A huge thanks and Happy New Year to all our readers and our

contributors. And be sure to check out Poem of the Week for 52 of our favourite poems this year. Vallum magazine is also available in digital format. Featuring additional content such as:

Chapter 9 : Blaine Marchand - Wikipedia

*Marchand is an unincorporated community in northeastern Jackson Township, Stark County, Ohio, United States, a short distance west of North Canton. Marchand is a historical locality that contains very few businesses, surrounded by the B. & O. Railroad tracks.*

Workshop Title “ Master Class Plus: The fee is all inclusive “ dorm style accommodations plus lunch and dinner on Saturday, full breakfast on Sunday. Plenty of free time for hiking or relaxation in a peaceful country environment. For full details and registration information see our website [www](http://www). Early registration is advised. Online registration is required to attend these free programs. For a complete list of programs, visit [www](http://www). Apply by June 15, ! Banff Centre Photo credit: Wikipedia September 8 “ September 14, Program Director: Charlotte Gill, creative nonfiction; Pauline Holdstock, first chapter novel; Don McKay, poetry; Alexander McLeod, short fiction Whether you have attended many writing workshops or this is your first, Writing With Style allows artists to shape and edit a work-in-progress under the guidance of an experienced writer, with private writing time, reading opportunities, and group discussions. Curtis Gillespie, non-fiction and fiction; Annabel Lyon, fiction; Phil Hall, poetry; Jennifer Still, poetry; Carrie Tiffany, fiction; Chris Fisher, technical advisor The Wired Writing Studio is designed for published writers and poets “ at an early or intermediate stage in their career “ who have young families, demanding jobs, or other life commitments. Spend two weeks immersed in a creative community of artists at The Banff Centre, working one-on-one with an experienced faculty writer and editor, then return home work for 20 weeks of mentorship through online consultations, discussion forums, and posted readings. Tony Whittome, Marni Jackson Guest speaker: Tanis Rideout Delve into a writing project in any genre that focuses on adventure or the environment. Develop that work through individual consultations and workshop discussions with faculty editors and participants. Artists will have access to coinciding Banff Mountain Book Festival activities: This is a one of a kind event, suitable for both beginners and advanced writers. Additional information about the retreat can be found at [http:](http://) If you have any questions, feel free to contact Cassandra Rodgers at [cassandra.northwords](mailto:cassandra.northwords). Submissions must be sent in by October 4th, Dawson City, Yukon Territory Professional Canadian writers who have one published book and are established in any creative literary discipline s in fiction, non-fiction, poetry, playwriting, journalism “ are all encouraged to apply. For more information please visit [www](http://www). Emerging and established adult writers are invited to join mentors Joan Clark, Jessica Grant and Don McKay for group workshops and one-on-one explorations of your creative work. Social evenings and a spectacular setting enhance this intense, inspirational experience. The application deadline is August 2, Learn more and apply at [Details: We consider work by current and former residents, students and workers of Ottawa. We also publish poems by contributors to our predecessor, the Bywords Monthly Magazine. Amanda Earl, Managing Editor. Event submissions can be sent to \[events.bywords\]\(mailto:events.bywords\). Thomas Rose of Wilfrid Laurier University, journalism educator and former journalist is seeking participants for a new study into journalism independence in Canadian newsrooms. If you are a traditional or non-traditional journalist or are working in any phase of the journalistic process, and if you have experienced or know of anyone who has experienced any interference with the content of the journalism produced, I would like to hear from you. This project will assess the state of journalistic independence according to the basic provisions of the firewall principle. Under this principle, a key measure of journalistic independence and integrity is freedom from interference by business, political, or other interests. A breach in the firewall might for example, cause a journalist to alter details of a story, to ignore a developing story, or even to kill a story altogether. Reply to \[trose.wlu\]\(mailto:trose.wlu\). Rose is an investigator and editor at J-Source. Respondents will receive a comprehensive form that outlines the process in detail. Monday, June 3 at 6: The three authors who will be here signing and chatting about their books are: When a guilty conscience calls Heather to the side of her dying uncle, wheels are set in motion that will change her life forever. The Only Man in the World is an understated story of what it means to be a woman and how to live a life of integrity and grace amid the changing fortunes of love. There she discovers a culture she knows nothing about, a country in financial crisis and an extended family with too many secrets. Romain, awkward and contemplative, resolves to abandon a](#)

lineage of wealth. Elena, resourceful and single-minded, flees a home of blood and thunder. From the initial meeting of these two wounded souls, Christine Eddie weaves a fable for all times. We look forward to seeing you all come out on Monday evening for this great event! For more info visit: A young adult novel, African Adventure translated as Aventure africaine was published in His work has been published in Canadian and American literary journals. He was President of the League of Canadian Poets, He is working on a new manuscript of poetry, a collection of short stories, titled Nomads, and on a work drawing upon his journal entries while living in Islamabad, Pakistan August His poems have appeared in literary journals in Canada and internationally as well as in anthologies such as Breathing Fire 2: Creative Writing in Mathematics and Science. He is the author most recently of The Polymers Anansi He is also working on another poetry project that involves testing his blood and body for chemicals and microbes. When not giving his body to science, he teaches at Brock University in St. Last fall she served as the Vancouver Public Library Writer in Residence, leading workshops in songwriting, and writing about places. Programs are free to attend. For a listing of these special programs, visit [http:](http://) Online registration is required for the program offered by Pinock. For more information, contact InfoService at or mailto: For guidelines and to submit, visit our website. Accepting poems, short stories max. Each issue is published online and in the form of a limited release handmade chapbook. Welcomes the alternative and experimental, as well as new and unpublished writers. Partial to views that reflect a coastal slant on things. Query the editor at [lvluven@uvic.ca](mailto:lvluven@uvic.ca). Quarterly journal Squalorly US welcomes submissions of fiction, creative nonfiction, poetry, illustration, and photography. Appreciates work with emphasis on emotion: Articles do not need to be location-specific and should have a casual slant based on fun, personal experience. Contact Editor, Cyndy Gervais: The Mackinac is accepting poetry submissions. Running out of Ink, a new webzine, is accepting short stories of all genres. For more information, visit: Riddle Fence is currently accepting submissions for its spring issue. The publisher is looking for poetry, fiction, non-fiction and visual art. Info please visit [http:](http://) Fierce Ink Press Co-op Ltd. The publisher is looking for books between 50, and 80, words long in all young adult genres. For more information, please visit [http:](http://) This internet site will showcase articles written by experts for the general reader: Writers must hold a degree in the social sciences or historical sciences and be writing in an area of personal expertise, or have an established platform in professional historical writing. Contact Rosemary Drisdelle at [info@rosemarydrisdelle.com](mailto:info@rosemarydrisdelle.com). A Journal of Historical Fiction is accepting submissions. Details are available at: Dragon Ink Press is accepting submissions from comic artists, fantasy writers and poets for their new comics and literary anthology. From the Well House is accepting fiction, scholarly essays and poetry. Details can be found at: Ruminare Magazine is now accepting submissions. Guidelines and deadlines are available at: Carousel is accepting submissions. Convert Publishing, a new digital publisher, is accepting manuscript submissions. For more details, visit: A Literary Magazine accepting submissions, info: Details can be found here: Event Poetry and Prose is accepting submissions. Guidelines are available at: The Ottawa Arts Review seeks prose submissions including short fiction, personal essays, reviews, and interviews relating to literary and visual arts, poetry, drama, and visual art.