

# The Branch Line



WRITE ON! 85 YEARS STRONG!

April 2007

## CANADIAN AUTHORS ASSOCIATION

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### CAA Memberships:

Regular - \$159.00 per year

Student - \$50.00 per year  
(GST included)

Membership can be paid in  
full or by installments.

Applications are available  
from the Alberta Branch  
Membership chair, website,  
or National Office.

## Reading Like a Writer

*An evening with Florence McKie*  
Ruth Anderson Donovan

In her presentation *Writer: Reader — A Spinning Coin*, Edmonton writer and educator Florence McKie explored the relationship between thoughtful reading and good writing. She asked: “Who would you be if you hadn’t had the opportunity to learn to read?”

McKie credits her father, a reader and writer, as an exemplar in her life. Taken out of school to work, he told of a schoolmaster who crept to his house at night to secretly hand him a book of poetry by Taras Shevchenko. McKie’s own teachers provided opportunities to read aloud, SRA kits, boards filled with grammar, and work on school publications. Study of overseas writers, such as Chesterton and Beerbom, was followed by Dr. E. Buxton’s introduction to Canadian writers in university.

*Who would you be if you  
hadn’t had the opportunity to  
learn to read?*

McKie quoted Alberto Manguel: “At one instant in your early childhood, the pages of a book — that string of confused, alien ciphers — shivered into meaning. Words spoke to you, gave up their secrets: at that moment, whole universes opened. You became, irrevocably, a reader.” With the wise smile of one who has long loved words, she suggested we describe the moment we came to call ourselves ‘a writer’.

She pointed out the writings of great readers and fine teachers of writing, such as Jack Hodgins. A comprehensive handout, spiced with pithy

**McKie continued on page 3**

## Our Next Speaker: Chris Banks



*Chalmers Award Winner comes to  
Edmonton to wrap up Poetry Month*

April is poetry month and the Canadian Authors Association Alberta Branch is proud to present *Something is Down There and you Want it Told*, a one-day workshop on poetry and voice on Saturday, April 28, 2007.

Ontario poet Chris Banks, winner of the 2004 Jack Chalmers Award for Poetry, will be in Edmonton to guide writers through a frank discussion about what it takes to find one’s poetic voice, and what to do with that voice once it has been found. He will discuss the importance of listening to

**Banks continued on page 3**

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### CAA Alberta Info:

*Opportunities for you to branch out and participate*

#### *We Want You*

If you would like to put your name forward to become a board member of the CAA Alberta Branch, please contact one of the current board members and share your interest.

#### *We CanWrite! Together*

If you would like to volunteer your time and talents, the Alberta Branch is hosting *CanWrite! Conference 2008*; contact a current board member to learn about committee opportunities. We invite you to get involved and we look forward to hearing from you.

*Do you have some literary news you would like to share?*

Send your *Member News* to *The Branch Line* editor before the 15th of each publishing month:

[branchline@canauthorsalberta.ca](mailto:branchline@canauthorsalberta.ca)

### CAA Regular Meeting Fees:

Members: FREE  
First-time Guests: FREE  
Returning Guests: \$10  
CAA Workshop Fees:  
Members: \$30 (1 day)  
                  \$60 (2 day)  
Non-Members: \$60 (1 day)  
                  \$120 (2 day)

Unless otherwise designated, meetings are held in Room 122, Education Building South, University of Alberta (87 Avenue and 112 Street).

### The Writers' Circle:

Members meet at 7pm before the monthly CAA Friday meetings. Bring two double-spaced typed papers or a three minute reading.

### Presidential Views

*What a ride!*  
Suzanne Harris

This year seems to have flown by even faster than the last one. I can't believe this is my last *Presidential Views* column.

But that's what happens when you're busy with all the positive things that Alberta Branch is doing. I am so proud of this branch! We have a great and growing membership, a successful slate of programs, a handful of brilliant initiatives waiting to see the light of day, and the best *CanWrite!* Conference ever in the works for 2008.

Over the past few years I have many times asked myself: what is it, exactly, that makes the CAA such a great organization to belong to? It seems to me that we have something special here. The CAA I see and experience every day is more than our diverse presentations by accomplished writers. It is more than the intimate workshops, more than services such as Writers in Schools, more than our Writer-in-Residence, more than contests and awards. There exists within this group an

indefinable connectedness. We're growing, but we're still small enough that when we talk about community, we mean real community. It involves sharing, participation, and fellowship. It feels like family. It has heart.

My presidency was made possible by the support of special members of my CAA family. Thank you, my role models and mentors National President Joan Cadham, and Peterborough President Lloyd Graham, for just being who you are. Thank you Ottawa conference organizer extraordinaire Don Anderson for walking me through conference coordination, and for never being more than an email away.

Thanks to my trusted advisors, which includes just about everyone on the board at one time or another. Thanks to the volunteer board members, and our past presidents who provided support, information, guidance, and sometimes even an ear to whine in.

Thanks everyone for making this such a super organization. CAA is yours. It's you. We're moving onward and upward, and it's only going to get better. I know it. Fasten your seatbelts, and let's go!

### CAA Alberta Branch AGM Information

Members, plan to attend and participate in our Annual General Meeting **Friday, April 27, 2007 at 8:00 pm** in Room 122, Education Building South, University of Alberta in Edmonton.

Elections for the following positions will be held:

- President:** nominated Margaret Macpherson
- Vice President:** nominated Jeananne Kathol-Kirwin
- Secretary:** nominated Sara Coumantarakis
- Treasurer:** nominated Janet Rolfson

Nominations will also be called from the floor.

The AGM will be immediately followed by Chris Banks' presentation of *This Ink Painting Of Wind Who Hears It? Poetry And Finding One's Audience*.



## Banks continued from page 1

what one's own work is saying, or trying to say, in order to hone our poetic voices. The full-day workshop will include writing exercises and information on how to prepare and publish manuscripts.

Workshop attendees will be able to submit up to two poems in advance for feedback from Banks.

Raised in the Ontario communities of Bancroft, Sioux Lookout and Stayner, Chris Banks took his BA at the University of Guelph, a Master's in Creative Writing at Concordia and an education degree at Western. His first book, *Bonfires*, received the Canadian Authors Association 2004 Jack Chalmers Award for Poetry and was also shortlisted for the Gerald Lampert Award. A fine-print limited edition chapbook of his poems *Sparrows And Arrows* was published by *Bibiloasis* in the spring of 2006, and his second full book, *The Cold Panes of Surfaces*, was published in Fall 2006 by *Nightwood Editions*.

The workshop will be preceded by Chris Banks' Friday evening presentation *This Ink Painting of Wind Who Hears it?* about poetry and finding one's audience.

## Tafelmusik

Chris Banks

How easy the tenancy of our new togetherness built solidly from one hard-taloned year apart. Today, field crickets with hum-bucking bones recite whole tribal histories and mythologies

To the tune of an undiagnosed sadness. Fruit flies colonize a half-drained bottle of Beaujolais left out on the deck from last night's dinner party. Emissaries of desire, of a world-weary hunger,

They plumb below the cold panes of surfaces looking for the pale names trapped inside forms. Blighted ravished trees afflicted with black spots drop yellow-pocked leaves onto the backyard.

They march another year into shadow, and wood rot, while we feel ourselves grow more transparent listening to the insects' tafelmusik, and the wind quietly turn the dog-eared pages of the leaves.

## It has been said that...

In Shakespeare's time, mattresses were secured on bed frames by ropes; when pulled tight they made the mattress firmer to sleep on. *It has been said that...* this is the reason we use the phrase: "good night, sleep tight."



## Fun Facts

*English is easy?*  
Consider the following sentences:

Since there is no time like the *present*, he thought it was time to *present* the *present*.

To help with planting, the farmer taught his *sow* to *sow*.

A *bass* was painted on the head of the *bass* drum.

The bandage was *wound* around the *wound*.

Years ago, the large family farm used to *produce produce*.

The dump was so full that it had to *refuse* more *refuse*.

How many more examples can you think of?

## Mckie continued from page 1

quotes from the likes of Umberto Eco, Annie Dillard, Emily Dickinson, and Queen Elizabeth I, included a bibliography.

Placing special emphasis on works by Francine Prose and Elaine Scarry, McKie noted texts by Nicholas A. Basbanes, Michael Dorris and Emilie Buchwald (editors), Janet Evanovich and Ina Yalof, Alberto Manguel (three books), Betsy Lerner, Lynn Truss, and William Zinsser. She also suggested reading lives of writers such as Kafka.

McKie highlighted Prose's analysis of how the tempo of words influences the reader's pace, and of "putting every word on trial."

"If we want to write, it makes sense to read like a writer," Prose advises.

*Dreaming the Book*, by Scarry, is "exciting and entirely different," McKie noted. Demonstrating close reading, she had us visualize well-chosen words and pacing that give "veracity" and "weight" to the text. She showed how Scarry demonstrates how writers such as Bronte, Hardy, Sartre, John Asbury, and Seamus Heaney "bridge the gap between perception and imagination," and "heighten the reader's perceptual ability."

Citing Eco: "How does the text signal the kind of reader it wants?"

From Betsy Lerner's *The Forest for*

"psychological types" of writers: Ambivalent Writer, Natural Writer, Wicked Child, Self-Promoter, Neurotic, and Vulnerable.

"Who are you as a writer?" McKie challenged: "Ask yourself, 'why do I read, and why do I write?'"

The film *The Lion in Winter*, starring Katherine Hepburn and Peter O'Toole, was recommended as "not having a wasted word." She suggested turning off the sound to read the gestures.

"Writers benefit greatly from 'close reading'-- attentive analysis of how and why writers make decisions, and why readers become absorbed in the printed page."

The coin spins; thought renews.



## Poet's Ink

### New Book Announcement

Poet's Ink is pleased to announce *Words Like Ashes* (ISBN 0-9781228-0-1): the collective works of 5 poets. Published by *Prairie Ocean Press*, advanced copies of the book are now available by e-mail from either Tim Cusack at [tcusack@telus.net](mailto:tcusack@telus.net) or Andy Michaelson at [andymichaelson@shaw.ca](mailto:andymichaelson@shaw.ca). The book will retail in stores for \$25.95, but advanced copies (ordered direct) are available at \$20.00 inclusive.

Featured poets: Glen Kirkland, Tim Cusack, Joanne Osborne-Paulson, Darlene Spong Henderson and Andy Michaelson.

Thomas Trofimuk, poet and novelist, writes "[they] titillate, tease, tickle, sadden, provoke, infuriate and mostly translate all human emotions onto the page with clear-eyed temerity."

### Important Writing Challenge

Poet's Ink plans to give the *Stop Abuse In Families* SAIF Society of St. Albert the profits from a complete, printed and published poetry chapbook (approximately 60 pages). Sales, by SAIF, begin November 1, 2007 for Prevention of Family Violence month.

Interested in contributing?

Judges will include two poets and an individual who works daily with both victims and abusers. SAIF has prepared 20 packages of information relating to family abuse and violence for Poet's Ink. Poets printed in the chapbook will receive two copies; the cost of production will be underwritten by sponsorship. SAIF will sell and keep all profits to continue their important work.

For further information and / or to request a SAIF information package, email Andy Michaelson at [andymichaelson@shaw.ca](mailto:andymichaelson@shaw.ca).

## From Garret to Website

Keith Dixon

In the days when writers slaved over a typewriter in a lonely garret, marketing their work was a slow painful business. Today, computers and websites have transformed that process, making it highly efficient and thus leaving more time for writing.

These changes have made writing a very competitive profession. The writer must be accessible to the public, and particularly to publishers and editors. The writer's work must be visible and achievements known. The writer must be reader-friendly and have an obvious adaptability. These things are possible through a writer's website.

Many writers are visionaries and *techy* internet stuff confuses them. For that reason God created webmasters. Writers simply jot down what they want to say about themselves, and the webmaster takes it from there. But God seems to be creating more writers with *techy* savvy, and they are jumping on the wave of new technology that allows them to run their own websites without even speaking *html*!

To have a website work well, a writer needs to design it with a goal in mind. Most writers' main goal is to sell work, so every page should further that aim. First, the writer needs to announce the genre clearly. Browsing publishers or editors are looking for something specific. They will want to see a sample page but not a whole manuscript. They will want to know a bit about the writer.

What work has been published? What awards have been won? What are other authors or publishers saying about the writer?

This does not mean that a writer stops sending out query letters. Far from it. The letters continue, but they include a website address along with all the usual information you put in query letter. That address allows editors or publishers to check out the writer when they receive an interesting submission. The speed and sim-

plicity of this communication will give the writer a big edge over competitors who do not have websites. Faced with a choice between a writer who has a website chock full of information and a writer whose talents are hidden in a single sample from a manuscript, it is obvious who the publisher will choose.

A writer's main task is to write. If that writing is to get beyond the garret there needs to be a quick and simple way for it to get to readers. The writer's website is rapidly becoming the first and most effective tool in that process.

Here are some recommendations from members who have websites:

Margaret Macpherson:

[www.margaretmacpherson.com](http://www.margaretmacpherson.com)

"You never know if people are looking at your website until you start to get calls and emails saying 'I found your site and I was wondering if...!' It often leads to new work or at least another good contact in the writing world. My site is indispensable."

Joseph Simons:

[www.josephsimons.ca](http://www.josephsimons.ca)

"There is no cheaper or more effective way to get your work and interests out to the masses. If you do other work, such as WISP school visits, people can find you easily and you get requests right out of the blue. Also, with website traffic tracking features, you can find out what cities your visitors are from, how long they stay, how often they return. This gives you a better picture (for marketing purposes)."

Jeananne Kathol Kirwin

[www.jeanannekatholkirwin.ca](http://www.jeanannekatholkirwin.ca)

"My website makes me accessible to organizations that hire me for speaking engagements, and I get the occasional fan letter through it, too. Even now, 17 months after my book was released, friends and family still check out to see what's new. Most of all, the website adds credibility to my calling as a writer. It tells the world I take my writing seriously – an attitude that I hope is contagious!"



## The Analytical "I"

Writing with Florence McKie  
Janet Rolfson

Florence brought her extensive experience as a writer and a reader to this Saturday workshop. Playing on the words, "analytical eye," Florence led us into an exploration of what elements contribute to writing worth reading. Using Elaine Scarry's discussion in *Dreaming by the Book* as the framework, she showed us one way to analyze written works, both prose and poetry, to see what elements are present that make it come to life. Then, as writers, we can be the "Analytical I." We can bring the same deep analysis to our own work to allow us to improve and grow as writers. We can become editors of our own work if we can learn how to detach ourselves and sit in the editor's chair.

Elaine Scarry's foundation elements are vivacity and solidity. The others, such as movement, speed, and rarity, which Florence presented Friday night, are all anchored to these two. In one interesting exercise, she had us use our imaginations to recall a scene and then to hold the image in our minds. The image tended to fade away unless something in the scene anchored it to reality--something supported it. Also true in writing, where the reader is engaged with the words but via imagination, solid supporting words are needed.

She encouraged us to also develop an analytical ear by reading our work aloud, or better yet, to tape it. We can then listen to it later to find what works, what does not work, and which words do not fit.

There are several writer-in-residence programs in the area, including our

Alberta Branch. To be analytical about our writing, Florence advised that "we must take advantage" of this opportunity. A total stranger can give a different kind of critique from that of writing groups and family.

I especially enjoyed the "tidbits" she sprinkled through her presentation:

"To write something well, it has to ring with you."

"If, in your daily life, you are caught doing something different, pay attention, write it."

"To like poetry, one must learn the language, just as it is for anything."



Florence and workshop participants taking a well-deserved lunch break.

"Always date your work." Sometimes the date is relevant to the content and chronological pattern can show you how much your writing is growing.

"Get your writing as snug and communicative as you can because publishers read the first paragraph and may put it down if it does not grab them."

She also explored poetry with us. Having been schooled on the iambic pentameter beat of "I wandered lonely as a cloud" I was very pleased to learn some of the different ways poets create rhythm and image in poetry. That could have been an entire workshop in itself.

It is the only workshop I have ever attended where we were given homework: some text for our own analytical follow-up at home. I saved it for a week to see if Florence's lessons stayed with me. I am pleased to report, because they were presented so successfully, they did.

I was very pleased with the workshop, Florence's knowledge of the subject, her incredible memory of details, and her light touch when giving feedback to the participants. Participants who learned how to create writing worth reading.



## The Reader's Nook

Reviewer: Marg Stephen

Title: *The Elements of Style*,  
Fourth Edition (Longman, 2000)

William Strunk Jr. and E.B. White  
ISBN: 0-205-30902-X

In 1919, while in university, E.B. White used a little self-published book, *The Elements of Style*, by his English professor William Strunk. Thirty-eight years later, E.B. White was commissioned to revise the book for the college market. The book was revised again in 1972, 1979 and for the fourth time in 2000.

Included are an introduction by E.B. White from the 1979 edition and a forward by his stepson, Roger Angell, from the 2000 edition.

This little book, a paperback of 105 pages, explains the correct rules of usage for the possessive singular form of nouns, the use of a dash and the use of participial phrases. In the section "Elementary Principles of Composition" examples show the effect of using the active voice versus the passive voice and the value of using the positive form versus the negative. The use of definite, specific, concrete language is illustrated. For example: "It rained every day for a week" as opposed to "A period of unfavorable weather set in." There is a chapter on "Matters of Form," another on "Words and Expressions Commonly Misused."

In the chapter on style, there is a quote from Thomas Paine: "These are the times that try men's souls." Other attempts to express the same sentiment, "How trying it is to live in these times!" and "Soulwise, these are trying times" are feeble in comparison and certainly would not have lasted

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## Member News

**Gordon DePottie**, Medicine Hat author, had a two-page non-fiction story, titled *Too Hair is Human*, featured in the March 2007 issue of the national retirement magazine *Good Times* (circulation 500,000).

**Keith Dixon** will have a chapter in a multi-author book tentatively titled *Leaving Fundamentalism* (Wilfrid Laurier Press / University of Toronto Press) in November. The creation and editing of this book is the brain-child of Professor G. Elijah Dann, Department of Philosophy, University of Toronto.

**Joyce Harries'** second book, *Twice in a Blue Moon* (Spotted Cow Press) will launch this June. Joyce credits CAA Writer-in-Residence, Tim Bowling, for encouraging her to submit a query and 20 pages of her work. "Two other publishers said no thanks, and *Spotted Cow* asked for the complete manuscript...You never know what may happen." Joyce continues to sell and promote her first book, *Girdles and Other Harnesses I Have Known*.

**Jeananne Kathol Kirwin** has delivered *Cool Breezes* presentations to a University sorority, the Alberta Offshore Sailing Association, the Edmonton Power and Sail Squadron, and Rotary Club chapters. Later this month, she will deliver a presentation entitled *My Second Journey Aboard Cool Breezes* at the invitation of the International Reading Association. She taught at the Bennett Centre during Spring Break, and through the Writers in Schools Program, will present at two additional schools. She has also been invited to teach creative non-fiction to children.

## Member of the Month:

*Getting to know  
Sara Coumantarakis*



Sara is shown holding her granddaughter, Lily, who was born last fall.

Sara Coumantarakis has been a CAA member for two years. She enjoys the "wonderful workshops" and benefits from meeting with interesting writing and publishing role models. Sara recalls, "I loved the workshop facilitated by Alistair MacLeod. I felt as if I was glimpsing how a writer's mind works – what if we made this happen, and then added this and then turned it upside down. It was a privilege to watch him work." She also mentions Kit Pearson's "inspiring" workshop: "We grabbed our pens and wrote and she provided great feedback, very kind and encouraging."

Sara has been nominated for the 2007-2008 secretary position on the Alberta Branch Board; she looks forward to this opportunity and working with CAA members. If you do not already know Sara, you will have the opportunity to meet her at

## National Exposure:

*From National Newsline*

If you have member news that you want to share nationally, you can send it directly to Anne Osborne at:

[anne.osborne1@sympatico.ca](mailto:anne.osborne1@sympatico.ca).

the Annual General Meeting and elections on the evening of Friday, April 27.

In the past, Sara has written and published educational materials (workshops, essays, newsletters, and the list goes on) for work. Now, she is writing fiction for her own pleasure. She is currently working on a historical youth novel set in the Nordegg area, as well as another piece set in rural Alberta which she hopes will become a novel. "I'm trying to investigate how our relationship with land has changed during our short history. It's an idea that came to me during the workshop which Rudy Wiebe led on 'facticity'."

Other sources of writing inspiration include Barbara Kingsolver and Anne Lamott. Sara's long term influence, however, is Margaret Laurence. "Wonderful storytellers all, but I especially appreciate their acute political insights."

Recently, Sara sent an entry to a writing contest and comments on this achievement, "As my work generally ends up in the bottom drawer to age properly, this felt like a success. As you can tell, I believe in baby-steps."

Sara also believes in the importance of finding time to write. When asked what she likes to do as a break from writing she replies: "Walk or cook, depending on the weather. My problem is more how do you take a break from life to get to your writing?"

This is a question many of us can relate to and may even answer with help from our writing community at the Canadian Authors Association.

## Welcome New Members:

PAULINE ATWOOD, Edmonton  
JANNIE EDWARDS, Edmonton





## The MacEwan Writing Works: Spring 2007

### A Weekend of Freefall Writing WRIT 0120 (570)

Sat., May 12 and Sun., May 13  
10 am – 4 pm  
Instructor: Candas Jane Dorsey  
\$128, noncredit

### Finding Your Spiritual Muse WRIT 0127 (570)

2 Saturdays: May 26 and June 2  
10 am – 4 pm  
Instructor: Catherine Kuehne  
\$144, noncredit



### Expression Through Poetry WRIT 0221 (570)

Sat., June 9 and Sun., June 10  
9 am - 4 pm  
Instructor: TBA  
\$144, noncredit

### How to Self-Publish WRIT 00145 (570)

Saturday June 16  
10 am - 4 pm  
Instructor: Reinekke Lengelle  
\$124, noncredit

All courses offered at City Centre Campus (10700 - 104 Avenue).

For more information or to register, call 780-497-5346.

[www.MacEwan.ca/writingworks](http://www.MacEwan.ca/writingworks)  
[www.MacEwan.ca](http://www.MacEwan.ca)

### Review continued from page 5

three centuries. In this same section there is a list of reminders of good writing.

The “Glossary” includes the meaning of a nonrestrictive modifier and participial phrase as well as subject and verb. This section is like a crash course in English literature. A nine-page index is included.

*The Elements of Style* has become a classic, used by students for almost a century to enable them to write clearer and better.

## Photo Flashback:

Another look at the 2006 CAA Alberta Branch events

September 29



Many gather to celebrate the *Write On! 85 Years Strong!* Birthday Bash.

September 29 and 30



Friday evening, as pictured, Nikki Soarde talks about writing Erotic Romance; on Saturday, she led a *Market and Manifestation* workshop.

October 28



Lanny Boutin listens to attendees at the *Periodical Writing: Know the Rules* workshop.

November 25 and 26



Patrick Lane and Margaret Macpherson enjoy the two-day *Writing Our Memory: The Fiction of Non-Fiction* workshop during a wintery weekend.



## TALES

The Alberta League Encouraging Storytelling

TALES Edmonton presents *Wild Women, A Story Café*: Thursday, May 3, 7 - 9 pm at Rosie's Bar and Grill, 10475 - 80 Avenue. Cover charge: \$5.00. Celebrate May with Storytellers Renee Englot, Kate Quinn, and Doug Grimes as they present tales of Wild Women and their goings on. Add your own 5-minute story (told, not read) in our open mike spot. Come and enjoy some May wildness! Info: Jennie at 433-2932 or Rosie's at 439-7211.

TALES Edmonton invites you to a *Story Tellaround*: Friday, May 11, 8 - 10 pm at the City Arts Centre, 10943 - 84 Avenue. Come to listen or tell. First visit is free; thereafter \$3.00 helps us pay the rent. Call Jennie at 433-2932 for details.

### Special Thanks:

TALES Edmonton is the grateful recipient of funding from the City of Edmonton through the Edmonton Arts Council.

### Alberta Branch Programs:

*The Poetry Pocket* Members share and critique one another's poetry at monthly meetings.

*The Writers' Circle* Members meet at 7 pm before regular CAA meetings and short written pieces are evaluated by peers.

*Writers in Schools* Published members go into Alberta classrooms introducing students to the writing craft.

*The Writing Roster* Members cover events for *The Branch Line*. A fee is paid for work published. Contact the editor for info.



## Mark Your Calendars:

2007

April 27, 8 pm:

**CAA Alberta Branch AGM  
and**

**Chris Banks Presentation**

*This Ink Painting of Wind Who  
Hears It? Poetry and Finding  
One's Audience*

April 28, 9:30 am – 4 pm:

**Chris Banks Workshop**

*Something is down there and you  
want it told; Poetry and Voice*

May 5, 9:30 am:

**The Poetry Pocket** will hold its  
next meeting in Albert's Restau-  
rant, Londonderry Mall. Poets  
wishing to have their work cri-  
tiqued by peers bring 2 or 3 cop-  
ies of each poem to the meet-  
ing. For information, contact  
Keith at 438-2262.

May 25, 8 pm:

**Joe Simons Presentation**

*Quiet Listening and  
Creative Practice*



*Clip & post this schedule  
by your calendar.*

*See other side for informa-  
tion about TALES (The Al-  
berta League Encouraging  
Storytelling) events and CAA  
Alberta Branch programs.*

## CAA ALBERTA BRANCH BOARD MEMBERS

2006 ~ 2007

### ELECTED MEMBERS



**Past President**  
HELEN LAVENDER  
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[hlavende@telusplanet.net](mailto:hlavende@telusplanet.net)



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### APPOINTED MEMBERS



**Web Manager &  
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KEITH DIXON  
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MARION BROOKER  
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