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# SOCIETY PAGES

NUMBER 60 ■ SPRING 2019 ■ \$2.00



**morrin**

- IMAGINATION LITERARY FESTIVAL CELEBRATES TEN YEARS
- THE STATE OF CANADIAN LITERATURE IN 1877
- A PLETHORA OF MURDER MYSTERY REVIEWS

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# SOCIETY PAGES

NUMBER 60 ■ SPRING 2019

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<b>Wednesday</b>	12:00PM-4:00PM
<b>Thursday</b>	12:00PM-4:00PM
<b>Friday</b>	12:00PM-4:00PM
<b>Saturday</b>	10:00AM-4:00PM

Front cover: The Morrin Centre on a snowy winter day

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The mission of the **Morrin Centre** is to share and foster English-language culture in the Quebec City region. The Morrin Centre is administered by the Literary & Historical Society of Quebec. ISSN 1913-0732

## LETTER FROM THE PRESIDENT



Members, partners, and friends,

I would like to thank everyone who contributed to the 2018 Annual Fundraising Campaign. Each year, we dedicate the funds raised to a specific cause. For last year's campaign, all donations were placed in the Marietta Freeland Fund for the

Arts. This fund was set up thanks to a generous bequest by Ms. Freeland, and the annual revenues generated by it will support the Centre's arts programming. For example, in 2019 our summer music and culture festival, Arts Alive Quebec, will benefit from increased funding, allowing us to plan earlier and reach more community members with the project. Even though the annual campaign has ended, donations to the fund can be made at any time by going to [www.morrin.org/marietta](http://www.morrin.org/marietta).

The Imagination Writers' Festival has come a long way in ten years, anchoring itself as one of the most important events on the community's cultural calendar. A great lineup is planned yet again in 2019, and including

popular events such as Books and Wine. We also have an interesting new event titled Literary Notes, which is in collaboration with the Orchestre symphonique de Québec.

Speaking of collaborations, over the past couple of years, the Morrin Centre has increased its focus on partnering with other cultural institutions to put together an even wider variety of programming in the three pillars of Heritage, Education, and the Arts. This has brought organizations into the Morrin Centre for co-organized events, but it has also taken us outside our building and into other spaces in the Quebec City region. As our programming continues to develop, particularly within the Education Pillar, do not be surprised to see Morrin Centre activities taking place even somewhere close to you. This is an important step and I hope that you, your family, and your friends will be able to take part in our activities, whether at the Centre or elsewhere in the region.

Sincerely,

**Barry Holleman**  
President

## FROM THE EXECUTIVE DIRECTOR



Dear Friends,

Finally, spring has arrived! Well, I at least hope it has by the time you read this and that the mountains of snow covering seemingly every square inch of the city have begun to recede. Longer days and rising temperatures are not the only benefits of spring as the

Imagination Writers' Festival will take place from April 2 to 7. This year we are celebrating the 10th festival and you will read a lot about Imagination in this issue of the *Society Pages*.

Two very popular workshop series have been running at the Centre over the fall and winter. Starting in the fall, In the Press, a series of workshops exploring English-language journalistic storytelling in print media, on digital platforms, on radio, and on television kicked off.

Laugh Lab, which started in January, took a deeper look at the art of creating humour in writing, stand-up comedy, improv, and more. It was capped off by a combination performance and workshop by the legendary Montreal comedy duo Bowser and Blue.

Both of these series, which have been made possible thanks to financial support from the Department of Canadian Heritage, will be accompanied by temporary exhibits, both of which will be launched in March. I hope you will be able to take in one or both of them over the coming months.

Even though both of these series are soon ending, stay connected to us on social media and on our website to find out about all of the other upcoming events and activities.

Wishing you a warm spring,

**Barry McCullough**  
Executive Director

## LHSQ DELEGATES AT THE OTTAWA LITERARY CONVENTION

This piece, reprinted from Transactions, offers a glimpse back at how the Literary and Historical Society of Quebec participated in debates about Canadian literature in the 19<sup>th</sup> century. It was published in the 1879 issue of Transactions (Sessions 1877-78-79). Given how it attests to the LHSQ's participation in the "opening of a seat of literary advancement," this report is particularly interesting from our current vantage point: the tenth anniversary of the Imagination Writers' Festival at the Morrin Centre.

The report was written by Sir James MacPherson Le Moine (1825–1912), a lawyer and author interested in both historical and contemporaneous Quebec. MacPherson Le Moine lived at Spencer Grange, and was actively involved in the LHSQ. He became the Librarian in 1865, building the library's collection of Canadian writings, became Curator in 1870, and then served as President of the Society (1871, 1879–1882, 1902–1903). He also gave his collection of 177 stuffed birds to the LHSQ—one of which can still be seen in the Morrin Centre's chemistry lab. Moreover, MacPherson Le Moine was a prolific writer in English and

French, publishing 40 books during his lifetime—this perhaps explains his lively interest in Canada's literature and history. Many of his writings are still held in the Special Collections of the library.

In the excerpt from this report and the proceedings that follow it, MacPherson Le Moine notes how the LHSQ, like other literary societies, sent a delegation to the Ottawa Literary Convention. MacPherson Le Moine's report of the soirée and Literary Convention is followed by the convention proceedings, which outline the resolutions adopted in order to not only support education, but foster the "development of Canadian literature." The proceedings also summarize the position taken with regards to the archives, and 145 years later, many of the important goals have been attained: in addition to thousands of libraries across Canada, there are numerous literary prizes. With Imagination in the schools and featuring Canadian authors and publishers, the Imagination Writers' Festival continues to contribute to a lively Canadian literary scene.

REPORT OF THE  
Delegates sent to Ottawa Literary Convention,  
24<sup>th</sup> OCTOBER, 1877

The undersigned, in conformity with the request of the Literary and Historical Society of Quebec, attended the celebration held in the City of Ottawa, on the 24th, to inaugurate by speeches, music and a dramatic *soirée* the opening of the new Institute of Ottawa; the next day they took part in the proceedings held there by the Literary Convention organised under the auspices of the *Institut Canadien* of that city, with the object of devising practical means: 1st. For the promotion of Canadian literature; 2nd. For the preservation and publication of Canadian archives; 3rd. For improvements in the Law regulating Copy Rights.

The inauguration of the new *Institut* was attended with much success and great *éclat*, and was honored by the presence of their Excellencies, Lord and Lady Dufferin and suite, Cabinet Ministers, and a brilliant array of the literary talent of the Dominion capital, together with some twenty or thirty delegates from the sister societies of Quebec, Montreal, St. Hyacinthe, &c.

The orator of the evening was the Hon. P. J. O. Chauveau, one of our former Presidents, who in an eloquent discourse paid a well-merited compliment to the intellectual tastes, enterprise and munificence of the citizens of Ottawa here assembled to witness the opening of a seat of literary advancement, as evinced in this noble structure, in which they then for the first time stood, at a cost of some \$20,000.

The Literary Convention was opened the next day at 10 A.M., the sitting being taken up by well timed addresses from Professor H. Lame, Mr. P. LeMay, Mr. Chauveau and others, varied by familiar remarks from the members as to the most effective means, on behalf of the state and individuals, to foster a national literature; the resolutions adopted are herewith enclosed.

This sitting closed at 12, noon, when the delegates, in a body, waited on His Excellency, at Rideau Hall, by special invitation. His Excellency was full of courtesy and evinced deep interest in the object for which the Convention had assembled.

## TRANSACTIONS

It may be satisfactory to the Literary and Historical Society to know that its delegates were the recipients of marked civility from His Excellency and Lady Dufferin the next day also.

The afternoon sitting of the Convention was specially devoted to the important question of the Canadian archives: one of our laborious members, Mr. L. P. Turcotte, read an ably written paper, pointing out the localities where the archives of the Dominion now lie scattered, and in some cases rapidly decaying through dampness, vermin and other causes. Mr. Turcotte dwelt on the necessity of collecting in each Province the various manuscripts and printed matter referring to it, and placing the same in the custody of the Government. His address led to an earnest debate, from which it appeared manifest that the whole question of our archives was immersed in neglect and chaos.

In concluding, the undersigned cannot sufficiently testify to the delicate and constant attentions shown them as re- presenting the Literary and Historical Society of Quebec, and also to the generous and profuse hospitality extended to them on behalf of the members of the *Institut Canadien* of Ottawa: a debt of gratitude in this instance has been contracted by the guests towards the *Institut Canadien*; let us hope, in time, it may be acquitted.

The undersigned have also joined with the delegates of the *Institut Canadien* of Quebec, in taking measures to have the principal addresses delivered at the Convention republished in the Morning Chronicle of this city, of the 1<sup>st</sup> and 2<sup>nd</sup> November instant.

The whole respectfully submitted, Quebec, 7th Nov., 1877, J. M. LE MOINE, THS. BLAND STRANGE, Lt. Col. R.A., Delegates of the Lit. & Hist. Society.

## PROCEEDINGS OF THE OTTAWA LITERARY CONVENTION

—At the Literary Convention the following resolutions were adopted:—That this Literary Convention is of opinion that the following means would contribute most materially to the extension of education and to the development of Canadian literature:

1st. The establishment of parochial libraries in the localities where they do not exist now, and the establishment of public libraries under the auspices of the municipalities in the different cities and towns of the country.

2nd. The establishment of literary institutions and debating clubs in all the localities where they do not exist now, and which are important enough to maintain them.

3rd. The establishment of a system for a regular course of public lectures in our large cities on the plan inaugurated by the Laval University.

4th. The distribution to our authors of prizes offered to competition by the State, by our most important educational institutions at a fixed period.

5th. The distribution as prizes in our schools of a much larger number of Canadian books of recognized merit, sanctioned by the Board of Public Instruction.

6th. The establishment of a Canadian Book store by a joint stock company with branches in our various cities, in order to promote specially the sale of Canadian books. Moved by Mr. L. P. Turcotte, and seconded by Mr. M. Le Moine, that a request be made to the Federal Government, and to the Local Government of Quebec, asking them:

1st. To have copies made, by competent persons, of the historical documents deposited in the archives of London, Paris and other cities.

2nd. To deposit the archives of the Province of Quebec in one spot, which should be at the office of the registrar, as containing already the largest portion of the French archives.

3rd. To place together in another depot at Ottawa, the archives disseminated in the various Federal departments; this depot being placed under the control of the Department of Agriculture.

Moved by Mr. Ernest Gagnon, and seconded by Lieut.-Colonel Strange, that a petition be prepared for presentation to the Dominion Government, requesting that the Copyright Law be so changed as to harmonize with that of Great Britain, allowing it to extend during the life of the author and fifty years later. ■

## NEW FURNITURE ACQUISITIONS AT THE MORRIN CENTRE

By Rosemarie Fischer



Last November, furniture conservator and antiquarian Michel Gilbert contacted the Morrin Centre on behalf of Cécile Beaulieu-Gagné, who was interested in donating an antique Eastlake-style desk and chair to the Morrin Centre. The furniture belonged to her father-in-law, Jules-Arthur Gagné (1882–1956), a Quebec City judge, professor, and later Dean of the Law Faculty at Université Laval. Judge Jules-Arthur Gagné lived at 55 rue D'Auteuil in Old Quebec, and Mrs. Cécile Beaulieu-Gagné felt that by donating the desk to the Morrin Centre, it would be close to the her father-in-law's original home.

Eastlake was a style of furniture in the Victorian era. Named after British furniture designer and architect Charles Locke Eastlake, it was a response to his dislike of the ornate Rococo and Renaissance Revival styles popular at the time. In his book *Hints on Household Taste* (1868), Eastlake advocated "careful craftsmanship" and "simple sturdy furniture," which aligned with the aesthetics of the Arts & Crafts Movement.

#### **Description of the Desk**

The desk is a pedestal partner's desk manufactured in August 1886 by the Guggisberg Brothers in Preston,

Ontario. Made of solid cherry wood, it has a central drawer that, when opened, unlocks the outer panels, which can then be pulled and pivoted to reveal a series of filing boxes and drawers.

The desk is adorned with sculptures and appliques and has decorative grooves and chamfers. The original hardware is solid brass and the top is covered with black leatherette.

#### **Description of the Chair**

The solid wood director's chair, a superb example of early 20<sup>th</sup>-century office furniture, is in very good condition. Its ornaments are made of a set of scraped grooves and a sculpted leaf and flower medallion in the back.

The desk and chair are in excellent condition and are of great aesthetic, cultural, and historical value. They are also a good example of heritage furniture from the Morrin College period. The desk is currently being used by the Morrin Centre's Development and Communications Director and the chair may be found in the Executive Director's office. ■

## IMAGINATION 2019

## CELEBRATING IMAGINATION! A LOOK BACK AT THE FESTIVAL

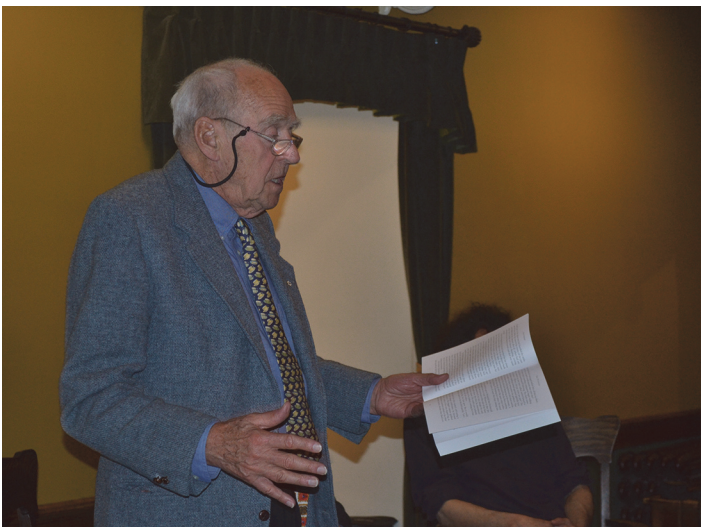
By Kathleen Hulley



The Morrin Centre is celebrating its 10<sup>th</sup> annual Imagination Writers' Festival this year! Over the past decade, the Centre has welcomed numerous writers, whose diverse voices reflect Canada's literary heritage and rich multicultural present. With the 10<sup>th</sup> instalment of the festival just a few weeks away, it is worth taking the time to glance back at the festival's beginnings: How has it developed over the years? And what is the role of the festival within the broader community? An undertaking that began with a handful of events, has blossomed into a well-established, multi-day festival with 26 award-winning authors and 5 musicians from across Canada.



The Morrin Centre has long been a welcoming space for writers. The list of renowned authors who have spoken here over the years includes Stephen Leacock, Mordecai Richler, Diana Gabaldon, Louise Penny, and Nino Ricci. Earlier versions of the writers' festival began in the late 2000s. In 2007, the Morrin Centre hosted six writers for the "Quebec Writers' Series," which took place in April and May. The "Quebec Writers' Series" continued the following year, but then in 2009, it evolved into a literary weekend titled "Quebec Squared / Quebec au carré," featuring authors Rawi Hage, Heather O'Neill, and Colin McAdam, among others. According to Elizabeth Perreault, the Morrin Centre's Development and Communications Director, and the lead organizer of the Imagination festival, "The support and interest from the community for literary programming in English is part of what inspired us to inaugurate and expand our festival."



The first official Imagination Writers' Festival was held in April 2010, when the Morrin Centre was a much smaller organisation. As Delia Fagundes, one of the festival organizers in its early years, notes, the festival was "a labour of love" from the beginning. Indeed, some of the key elements still found in our current festival were visible. Authors were invited to present their latest works with thematic panels in which authors could exchange their ideas. Even early on, the festival included an important focus on educational outreach within Quebec City, including a presentation at CEGEP



## IMAGINATION 2019

Champlain St. Lawrence. This first festival took place, however, on a smaller scale: it was a five-day long affair with 12 authors attracting a few hundred audience members. To give a sense of the festival's growth: in 2018, over 1,700 people participated in events at the Morrin Centre and at Imagination events in local schools, and this year's festival will take place over 7 days and feature 25 authors, 5 musicians, and 41 events, including school visits. Furthermore, the types of events offered continues to evolve.

Imagination is one of the key events of the year for the Morrin Centre and a highlight for the English-speaking literary community in the region. In 2017, Quebec City was named a UNESCO City of Literature, one of fewer than 30 cities in the world, one of 3 in North America, and the only one in Canada to be granted this designation. With La Maison de la littérature, an annual Salon du livre, and our city's numerous charming bookstores that host book launches and literary events, Quebec City is a major hub for French-language literary culture. There are, admittedly, far fewer English-language events, despite the city's rich Anglophone literary past and present. As Perreault notes, the festival "was created in response to a lack of English-language literary events in Quebec City."

One of the goals of the festival, as well as of the Off-Imagination events held throughout the year, is to enable the community to hear Canadian and international English-language writers. As such, the festival brings authors to Quebec City, a place that they would perhaps not otherwise include on their book tours. Moreover, the goal of Imagination is not simply to hear the authors speak; intellectual exchange has always been central. Imagination events aim to create a dialogue between authors and their audiences, and the very format of the festival fosters these types of interactions. For instance, there is always room for discussion at the end of the single-author sessions, while authors regularly mingle with the audience at other sessions or at the Books and Wine events. Over the years, the number of thematic or genre-based panels with multiple authors has increased, facilitating lively discussions between the authors themselves on a variety of topics, from science fiction as a genre (*Sci-fi*, 2018) to the role of nature in writing and art (*Birds, Art, Life*, 2018).



## IMAGINATION 2019

👉 *IMAGINATION* (continued from previous page)

The festival bolsters the three pillars of the Morrin Centre: Arts, Heritage, and Education. It supports the literary arts by serving as a platform for both well-established, award-winning authors and those new to the literary scene; it honours the heritage of the LHSQ by continuing the tradition it started in the 19<sup>th</sup> century—with its library and numerous talks, the society long served as a literary beacon in the city; and it fulfills an educational role by introducing writers to students and those who may not have the opportunity to hear them otherwise. One of the goals of the festival is to not only bring new people to literature; it is also to reconceptualise and challenge people's idea of what a literary event *is*. As the Morrin Centre's Executive Director Barry McCullough notes: "People want to have *experiences* when they attend events. I think that many have preconceived notions of what literary events are like—dry, with someone just reading in front of the room for an hour. The idea behind these activities is to change the way people view literary events."

This desire to challenge and expand the literary experience is reflected in the multifaceted events held during the festival. For instance, Books and Wine (the brainchild of Guy Dubois of La Maison Anglaise), an event first introduced in 2016 in which a sommelier presents a pairing between a book and a wine, merging language, taste, and smell. For the past few years, in this event that is popular with staff, audience members, and authors alike, sommelier Yann Barrette-Bouchard has paired wines with selected books that are featured in the festival. In 2015, the Festival welcomed its first author-chef, Steven Raichlen, and the relationship between music and text has long been an important recurring theme. In fact, the musical events are among Perreault's most memorable. She considers Sean Michael's event on *Us Conductors*, his 2014 Giller Prize winning novel, particularly memorable because of the atmosphere created between Michaels' readings and the music played by a theremin player. 2019 is proving to be the among the most musically influenced festivals to-date: in addition to a trombone quartet of musicians from the Orchestre symphonique de Québec, author and musician Emma Hooper will perform songs from her latest novel with Patrick Ouellet.

### **Partnering Across the Community**

McCullough views the festival as a way of strengthening the Centre's relationships with various organizations across the city. Not only does the festival strengthen the centre's partnership with Anglophone and Francophone schools in the Quebec City region—in 2019, the Morrin Centre will host 23 off-site presentations in elementary schools, high schools, and CEGEPs—but we have been fortunate to have the support of key partners in the publishing world. As Perreault notes: "The local independent English-language bookstore, La Maison Anglaise, has been a partner of our festival since the beginning. Their team has been instrumental in helping us organize events with authors and publishers. They do more than just sell books. They are always on the lookout for opportunities to host emerging and bestselling authors and promote English-language literature." It is also thanks to Quebec-based Éditions Alto, which publishes French translations of Canadian novels, and QC Fiction, which publishes English translations of Quebec novels, that this year's festival will feature events with 2018 Giller Prize finalist Éric Dupont (*Songs for the Cold of Heart*, QC Fiction) and Emma Hooper (*Homesick Songs* was released in French by Éditions Alto in the fall of 2018).

As an English-language festival within a primarily French-speaking community, it has been important to reach out to the French community as well. And over the past few years, the participation of the French-speaking community has grown, paralleling the increase in number of francophone members. These members not only choose to read in English—they want to *experience* culture in English as well. According to Perreault, "Our partnership with La Maison de la littérature has allowed us to reach a portion of these francophones. Our organizations have so much in common and we instantly became partners when the Maison opened in 2015. Every year since then, we've hosted an off-site event at the Maison during our festival." Annual translation panels, which bridge linguistic difference, have also become key events at the festival.

### **Significance of the Festival**

What makes *Imagination* a special experience, according to Perreault, are "the personal, funny, smart discussions in an intimate setting, including our library,

# IMAGINATION 2019

ballroom, and even our jail cells.” Perreault, who is now organizing her eighth festival, adds that what intrigues her in these discussions are “the stories behind the stories: the stories of the authors, what sparked the desire or need to write this or that book, and how they define their creative process.” These stories and revelations emerge when the authors are in front of an audience, discussing their books, the writing process, and what inspires them. As Perreault acknowledges: “A few events come to mind when I think of why live literary events are important, namely a joint event featuring Kyo Maclear and Jack Breakfast in 2018. The author and her muse talked about finding each other, loss, resilience, beauty, and the things we overlook. Karl Subban’s anecdotes about family and building a new life in Canada, as well as the musical event featuring Anna and Jane McGarrigle on their autobiography, *Mountain City Girls*, were also memorable. These authors share more than what is in their books. Only live literary events can allow for that.” These experiences and rich exchanges are also inspiring for the authors themselves, as attested by the number of authors who have spoken positively about the festival or who have returned to the Imagination stage. For instance, alongside a number of new authors, this year’s festival features several returning authors: Claire Holden Rothman (2011), Sheree Fitch (2011), Monique Polak (2016), and David Homel (2012).

Perreault comments on the significance of the name “Imagination” for the festival and how fitting the name has proven to be: “I also find interesting how every year, a majority of the authors on stage say something about their imagination. This festival name-dropping might be done in an attempt to please us organizers. However, from what most writers have to say about their imagination, how it is central to their creative process, how it surprises them, or how it controls them, I think it really plays a significant role in the literary arts and it reassures me that our festival’s name is far from cliché.”

We look forward to seeing you at Imagination this April!



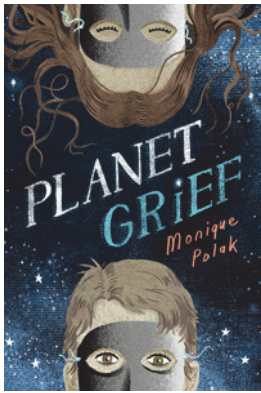
## IMAGINATION: WHERE TO NEXT? A LOOK FORWARD

**Elizabeth Perreault:** “Our vision includes expanding school outreach programming: allow youth to meet authors, develop a love of reading, learn how to communicate their own stories, and use their own words. Imagination plays an important role in building bridges between communities of all backgrounds and we want to continue offering opportunities for dialogue through our events.”

## IMAGINATION 2019

## THE BEAUTIFUL IMAGINATION OF MONIQUE POLAK

By Mary McCown



Imagine being royalty. Imagine being a lion tamer. Imagine if your childhood imagination came to life in the form of a story. For Monique Polak, Montreal-based author of 24 books, Imagination has never been something that was kept to herself.

At 11-years-old, Monique told the girls in her summer camp that she was a princess and agreed to share stories of the Royal Court in exchange for their help with her chores. "I'm still friends with two of them," Monique laughs as she recalls her childhood stories that brought Princess Angelica to life.

To be clear, Princess Angelica is not a liar, she is a wonderful storyteller!

In the first of the Princess Angelica series, *Princess Angelica, Camp Catastrophe*, Angelica is mistaken for a princess. She can clear up the misunderstanding or follow along, pretending to be royalty. In the second book, which will launch in May 2019, readers can discover what Angelica will get into next in *Princess Angelica, Part-Time Lion Trainer*.

"As I'm writing, I'm literally cracking up," Monique says of her experience writing the Princess Angelica series.

While Princess Angelica is a lighthearted, comical and whimsical character, Monique also has a unique capacity to tell difficult stories. The Holocaust-based fiction *What World Is Left* was inspired by the experiences of her mother and won the 2009 Quebec Writers' Federation Award for Children's and Young Adult Literature. Not surprisingly, the book garnered much

attention. *Booklist* (American Library Association) described it as "heartbreaking.... The details are unforgettable.... An important addition to the Holocaust curriculum." Reviewers at the *Montreal Gazette* wrote: "The pressure and urgency of inspiration, not to mention tears and blood, is palpable everywhere in Montrealese Polak's fictionalized account of her mother's experience in the Theresienstadt concentration camp.... one of the best novels I read in 2008."

When asked why she wrote *What World is Left*, her response was, "That is the book I was put on the planet to write."

When Monique is not writing, she is busy in schools. Thanks to Quebec's Culture in the Schools Program, most students today have already met and interacted with an author, an incredible opportunity for young people to ask for advice from a professional. Monique often advises *quantity* over *quality* rather than the reverse, which most of us have been told. Write and write more, the more you write the better you become. It makes good sense; after all, no one ever has to see a draft until you feel ready to share it.

"Writing does not happen just from 9 to 5." Monique explains. Ideas come to her when she is jogging or simply plugging in the tea kettle. "It doesn't only happen at a desk," she continues. Sometimes she gets ideas from newspaper stories. "When I can't stop thinking about something, that is usually material for a book."

Monique is returning to the Imagination Festival again this year. "I had a blast at Imagination 2016," she recalls. "I heard Jeffery Deaver, author of *The Bone Collector*, speak about 'Developing the Criminal Mind'—I kept my notes from his session. He told us, 'Outline! Outline! Outline!' and 'I believe you can learn to write. It's a craft, a skill.' I continue to share that wisdom in my classroom at Marianopolis College."

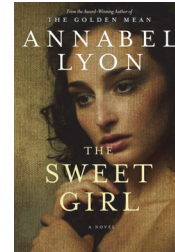
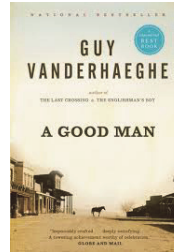
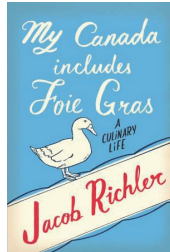
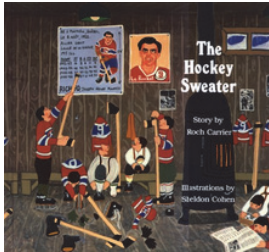
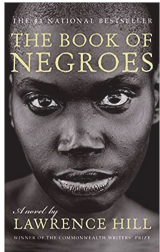
Don't miss the Young Adult literature panel during this year's Imagination festival. On April 6<sup>th</sup> from 2pm to 3 p.m., Monique Polak will discuss her Young Adult book *Planet Grief*. The panel will also feature authors Vikki VanSickle and Sheree Fitch. ■

## IMAGINATION 2019

# IMAGINE THAT!

## REFLECTIONS ON THE FESTIVAL'S TEN YEARS

By Britta Gundersen-Bryden



This spring, the Imagination Writers' Festival will celebrate ten years of bringing some of Canada's very best writers to the Morrin Centre and Quebec City.

I perused my own bookshelves and looked at festival programs from years past. When I couldn't attend in person, I certainly was there in spirit. Like others, I have many recollections of favourite moments, authors, and books.

Lawrence Hill's (2010)\* masterpiece, *The Book of Negroes*, is on my list—and on my bookshelf.

The first time I heard Jane Urquhart (2017) read was twenty-five years ago at the writers' festival associated with Canada's hosting of the Commonwealth Games. She continues to weave stories that take readers deep into their own imaginations.

Imagination has brought wonderful raconteurs to the festival. Paul Almond (2012 and 2013) wrote action-packed accounts of his ancestors, who first settled on the Gaspé Peninsula. He also told great stories. Douglas Gibson (2013 and 2016) gave us the inside scoop on some of CanLit's most famous (or cantankerous or even infamous) authors. Just seeing Roch Carrier's (2011) name on the program invokes thoughts of one of Canada's best-loved stories, *The Hockey Sweater*.

Political satire has long been a favourite genre for Canadian authors; I include Terry Fallis (2014) among the most humorous of that set. And who doesn't like food? Taras Grescoe's (2018) *The Devil's Picnic* and Jacob Richler's (2014) *My Canada Includes Foie Gras* are both on my bookshelf. The story of a young Richler being sent out to fetch his father's favourite meals

lingers in my mind.

My favourite festival? It's a toss-up between 2013 and 2014. The first year brought not only Paul Almond and Douglas Gibson but also award-winner Guy Vanderhaeghe, himself *A Good Man*, who captured the essence of the many conflicts involved in the westward migration of settler societies in the 19<sup>th</sup> century. That same year, Emma Donoghue captivated audiences with her readings from *Room*, which went on to receive global acclaim (and win Donoghue and her film adaptation of *Room* four Academy Award nominations in 2016).

Just when I thought nothing could top 2013, the program for 2014 came out. I knew I had to be there for Wayne Grady and his personal comments on *Emancipation Day*. I was curious to hear Miriam Toews, who tells tales of small-town Manitoba in ways that resonate with Canadians, regardless of where they live. And then there was Annabel Lyon. Her two novels *The Golden Mean* and *The Sweet Girl* represent the very best in historical fiction; I'm convinced they will stand the test of time.

It is fitting that Imagination follows in the earlier footsteps of the Literary and Historical Society of Quebec, which sponsored presentations by such renowned Canadian authors as Stephen Leacock.

Just imagine which of this year's writers will be read for generations to come. My bet is on Esi Edugyan (2019), author of *Half-Blood Blues* and *Washington Black*, among other works. ■

\*date in ( ) denotes the year authors participated in Imagination.

## IMAGINATION 2019

SOME THOUGHTS ON IMAGINATION  
AT THE MORRIN CENTRE

By Lorna Gailis

As a volunteer for the Imagination Writers' Festival since it started in 2010, I am very pleased and proud that it is still going strong and celebrating its 10<sup>th</sup> anniversary this year. The amazing young people who have coordinated this festival over the years surely have a lot to do with the success. They have always made the job of the volunteers a pleasure too. With more and more staff involved with the Festival over the years, it has become easier and easier to be a volunteer!

The first few years, volunteers had to help organize the rooms, move chairs, prepare snacks, set up books and sell them, haul boxes, pick-up authors, take them around the city, and do any number of other jobs. I particularly remember having to pick up Alistair MacLeod at the "Salon du Livre," take him to Paillard for a quick bite of supper, and get him to the Morrin Centre in time for his event. The twinkle in his eyes and his witty remarks helped lower my stress, but not entirely! I'm not sure what he made of the rushing

about but he took everything in stride and we made it in time. A memorable Celtic evening followed, hosted by Elspeth Tulloch with readings by MacLeod and music and dance from Tess Leblanc. Last year's volunteer jobs of taking tickets and selling books seem tame (and a lot less stressful!) by comparison!

As a festivalgoer, one of the many things I have appreciated over the years is the way our lovely intimate settings and truly gifted hosts have brought out the best in our visiting authors. Susan Campbell talking to Kathleen Winter about her book *Lost in September* with Wolfe's statue above them, Rachelle Solomon's wonderful in-depth interview with Eleanor Wachtel, Jeanette Kelly reminiscing with Jane and Anna McGarrigle, and Louisa Blair quietly facilitating a fascinating discussion between Taras Grescoe and Xue Yiwei all come to mind. Having seen some of the same authors at other writers' festivals, I can definitely say that we were privileged to see them at their best! ■

## IMAGINATION !!!

By Katherine Burgess

IMAGINATION!!! That is one word that has always been a huge part of my life, beginning when I was a little girl with a very vivid one. Who'd have thought that—as no-longer-a-little-girl—I would discover that I was not the only person who cherished this word, for all the right reasons?

The Imagination Writers' Festival at the Morrin Centre—now about to celebrate its 10<sup>th</sup> anniversary—exemplifies what the word means, with its assortment of special guests, ranging from authors of children's books to writers of thrillers to poets to non-fiction writers of every stripe.

Coincidentally, I arrived in Québec just in time for the very first Imagination Festival, and have been involved, in some way or another, in every one since.

I started as an attendee, and was so impressed with what I heard that I couldn't wait for the next one. That year, I volunteered at some of the events, and found that even more exciting than sitting in the audience.

Again this year, Imagination promises to appeal to a wide variety of readers. Have a look at what is being offered, and then mark your calendar so that you will be able to hear a familiar writer, or discover a new one. Either way, I guarantee that you will have an amazing few days. ■

## IMAGINATION: WHERE TO NEXT? A LOOK FORWARD

**Barry McCullough:** "I see the festival expanding its reach throughout both the English-speaking community and the city in general. A major vehicle for this will be via our children's programming, which has been rapidly expanding in recent years. We also want to continue to make inroads with the broader French-speaking community and host more off-festival events throughout the year."

# Québec Imagination Writers' Festival



## **TROUBLE AND STRIFE: THE LIFEBLOOD OF GOOD FICTION**

**Claire Holden Rothman**  
Tuesday, April 2, 7:30 p.m.

What makes a story “good”? What keeps us relentlessly turning pages late into the night when really we ought to have turned out the lights hours ago? One simple word: conflict. In life, we try to avoid it. In fiction, we have no such luxury. This workshop will explore conflict, arguably the most fundamental and necessary element of fiction. We’ll read and discuss examples of it in works of literature, and we’ll do a writing exercise. Bring a writing implement, paper, and your imagination!



## **LITERARY NOTES**

**Paige Cooper, Sina Queyras, & Eliza Robertson**

Wednesday, April 3, 8:00 p.m.  
Host: Jeanette Kelly

To mark our 10<sup>th</sup> annual writers’ festival, the Morrin Centre joins forces with the Orchestre symphonique de Québec (OSQ) and the Québec Writers’ Federation (QWF) to present a *noteworthy* concert that also celebrates the 20<sup>th</sup> anniversary of the founding of the QWF. All three authors performing during this event were awarded QWF prizes in November 2018 for their works of fiction and poetry. Tune into their stories accompanied by music—performed and chosen by the OSQ’s trombone quartet—that captures the spirit of these QWF prize-winning books.



## **MOON OF THE CRUSTED SNOW**

**Waubgeshig Rice**  
Wednesday, April 3, 6:30 p.m.  
Host: Rachelle Solomon

Waubgeshig Rice is an author and journalist originally from Wasauksing First Nation. His first short story collection, *Midnight Sweatlodge*, was inspired by his experiences growing up in an Anishinaabe community, and won an Independent Publishers Book Award in 2012. His debut novel, *Legacy*, followed in 2014 and he published his latest novel, *Moon of the Crusted Snow*, in October 2018. In 2014, he received the Anishinabek Nation’s Debwewin Citation for excellence in First Nation Storytelling.

## **FESTIVAL PASS HOLDERS RECEIVE**

- Entry to **all author readings and discussions**
- **25% discount** for *Books & Wine* and *Books & Brunch*

## IMAGINATION 2019

**BOOKS & WINE**

**Yann Barrette-Bouchard**  
 Éric Dupont, Claire Holden  
 Rothman, David Homel, Lisa  
 Moore

Thursday, April 4, 5:30 p.m.

Sommelier Yann Barrette-Bouchard will present four fine wines that have been paired with a selection of books featured at this year's festival. Their authors will discover which wines the sommelier has chosen to drink while reading their books, and participants will get to taste each wine. This will be the perfect opportunity to become more familiar with books from the festival and to meet their authors. Appetizers will be provided by Montego.

**Tickets \$27**

(25% discount for festival pass holders,  
 Morrin Centre members, and students)

**SOMETHING FOR EVERYONE**

**Lisa Moore**

Thursday, April 4, 8:30 p.m.

Host: Peter Black

Lisa Moore has written three collections of short stories, *Degrees of Nakedness*, *Open*, and her most recent publication, *Something for Everyone*, which was long-listed for the Scotiabank Giller Prize. Her novels *Open*, *Caught*, and *Alligator* were short-listed for the Scotiabank Giller Prize, and her novel *February* was long-listed for the Man Booker Prize and won Canada Reads. Lisa has also published a young adult novel called *Flannery*.

**TAXIMAN:  
 CONVERSATION  
 ENTRE AUTEUR ET  
 TRADUCTEUR**

**Stanley Péan &  
 David Homel**

Friday, April 5, 8:00 p.m.

Embark on a journey back in time to explore Quebec history, culture, and language. Join writer, broadcaster, and cultural journalist Stanley Péan and veteran translator, novelist, journalist and documentary filmmaker David Homel for a discussion in French on *Taximan*, written by the former and translated by the latter. Listen to the humorous and thought-provoking stories and anecdotes collected by Péan over the years from the backseat of countless taxis, and discover how Homel translated these stories and voices.

\*Note: This event is presented by Imagination in partnership with the Maison de la littérature. It will take place in French and include a bilingual Q&A. The event will be held at the neighbouring Maison de la littérature, located at 40 rue Saint-Stanislas.

**Ticket purchases for this event must be  
 done online at Billetech or at the  
 Maison de la littérature**

For more info

<http://www.morrin.org/imagination>

**BETWEEN BORDERS:  
 MIGRATION AND  
 IDENTITY**

**Sharon Bala &  
 Nilofar Shidmehr**

Friday, April 5, 6:30 p.m.

Host: Jeanette Kelly

Love, loss, and longing are central to Sharon Bala's best-selling debut novel *The Boat People* and Nilofar Shidmehr's debut collection of short stories *Divided Loyalties*. Both include narratives of migration, refugees, war, resilience, and the promise of a new life. Inspired by real events, their books explore perilous situations and the lives of those who fight to survive despite the chaos, risks, what they leave behind, and expectations forced upon them.



IMAGINATION 2019



**SONGS FOR THE COLD OF HEART**

**Éric Dupont**

*Friday, April 5, 8:30 p.m.*

Host: Raquel Fletcher

Born in 1970, Éric Dupont lives and works in Montreal. He is a past winner of Radio-Canada’s “Combat des livres” (the equivalent of the CBC’s Canada Reads contest), a finalist for the Prix littéraire France-Québec and the Prix des cinq continents, and a winner of the Prix des libraires and the Prix littéraire des collégiens. *Songs for the Cold of Heart* is his fourth novel and his second to be published in English with QC Fiction. It was a finalist for the Governor General’s Award for Translation and the Scotiabank Giller Prize.



**STORYTIME**

**Sheree Fitch**

*Saturday, April 6, 10:00 a.m.*

Sheree Fitch is a multi-award-winning writer, speaker, educator and the author of over 30 books in a variety of genres. Since the publication of her first book, *Toes in My Nose* in 1987, she’s travelled the globe as a visiting poet and storyteller, writing instructor, and literacy educator. A popular presenter at literary festivals, libraries, and conferences, Fitch received the Vicky Metcalf Award and three honorary doctorates for her contribution to Canadian literature and issues affecting women and children.



**OVERRUN: SAVING THE GREAT LAKES**

**Andrew Reeves**

*Saturday, April 6, 11:00 a.m.*

Host: Jeanette Kelly

Andrew Reeves is an award-winning environmental journalist and the Editor-in-Chief of *Alternatives Journal*, Canada’s oldest environmental publication. His work has appeared in the *Walrus*, *This Magazine*, and the *Globe and Mail*. He received a MFA in creative nonfiction from the University of King’s College in 2016.



**YA: WHAT’S THE DRAMA?**

**Sheree Fitch, Monique Polak, & Vikki VanSickle**

*Saturday, April 6, 2:00 p.m.*

Three experienced writers discuss young adult literature and their audience—teens, adults, and, well, people of all ages!

Sheree Fitch is a multi-award-winning writer, speaker, educator and the author of over 30 books in a variety of genres. Monique Polak is the author of 24 books for young people. She is a two-time winner of the Quebec Writers’ Federation Prize for Children’s and Young Adult Literature. Vikki VanSickle is the author of a number of acclaimed novels for children and balances her writing with her job as Marketing Director at Penguin Random House Canada Young Readers.



**PUSHING THE LIMITS**

**Kelly Gallagher-Mackay & Nancy Steinhauer**

*Saturday, April 6, 3:00 p.m.*

Host: Raquel Fletcher



Join educational leaders and advocates, Kelly Gallagher-Mackay and Nancy Steinhauer, for a discussion on “how schools can prepare our children today for the challenges of tomorrow.” In *Pushing the Limits*, we learn that the schools of the future are already upon us and that they are expanding their roles and redefining education in a rapidly shifting world.

IMAGINATION 2019



**ALL WE LEAVE BEHIND**

**Carol Off**

Saturday, April 6, 4:30 p.m.

An arts reporter and Ottawa correspondent in the '80s. International CBC correspondent in the '90s and '00s. Award-winning documentarian. Award-winning author. And, since 2006, host of CBC Radio's *As It Happens*. Carol Off has somehow packed the work of about four careers into one. Her work in the Balkans led her to write the best-selling book *The Lion, The Fox, and the Eagle: A Story of Generals and Justice in Yugoslavia and Rwanda*. Since that book came out in 2000, she's written three more—including, most recently, *All We Leave Behind: A Reporter's Journey into the Lives of Others*, winner of the British Columbia National Award for Canadian Non-Fiction.



**MASTERING MYSTERY**

**John Farrow, Barbara Fradkin, & Maureen Jennings**

Saturday, April 6, 6:30 p.m.

Host: Alison Brunette

Intrigue, suspicious deaths, disappearances, murder... In this panel, three Canadian award-winning crime writers discuss their latest novels and the art of writing murder. Come hear about building suspense and creating gripping narrative twists, and meet the complex yet compelling detectives who can unravel the mysteries created by these writers.



**IN CONVERSATION WITH THE 2018 GILLER PRIZE WINNER**

**Esi Edugyan**

Saturday, April 6, 8:30 p.m.

Host: Nantali Indongo

Esi Edugyan is the author of the novels *The Second Life of Samuel Tyne*, *Half-Blood Blues*, and *Washington Black*. *Half-Blood Blues* won the Scotiabank Giller Prize, was a finalist for the Man Booker Prize, the Governor General's Literary Award for Fiction, the Rogers Writers' Trust Fiction Prize and the Orange Prize for Fiction. Her latest novel, *Washington Black*, also won the Scotiabank Giller Prize in November 2018 and was a finalist for the Man Booker Prize, the Rogers Writers' Trust Fiction Prize, and the Andrew Carnegie Medal for Excellence.



**BOOKS & BRUNCH: FINDING HUMOUR IN TRAGEDY**

**Drew Hayden Taylor**

Sunday, April 7, 11:00 a.m.

Drew Hayden Taylor is an award-winning playwright, novelist, journalist, and filmmaker. He had done everything, from performing stand-up comedy at the Kennedy Centre in Washington D.C. to serving as Artistic Director of Canada's premiere Native theatre company, Native Earth Performing Arts. From the Curve Lake First Nation in Ontario, he is celebrating the launch of his 32<sup>nd</sup> book, *Cottagers and Indians*, and is working on a new novel.

**Tickets \$27**

**(25% discount for festival pass holders, Morrin Centre members, and students)**

For more info  
<http://www.morrin.org/imagination>

# IMAGINATION 2019



## COMICS, GRAPHIC NOVELS, AND SEQUENTIAL ART: A STORYTELLING WORKSHOP

**Lorina Mappa**

Sunday, April 7, 2:00 p.m.

We all have stories to tell, whether they are in the form of one panel gags or graphic novels. In this workshop, participants will learn cartooning techniques and tools, design their own characters, and explore how to tell stories through comics.

For more info  
<http://www.morrin.org/imagination>



## HOMESICK SONGS: CONCERT, READINGS, AND CONVERSATION

**Emma Hooper**

Sunday, April 7, 3:00 p.m.

Host: Julia Caron

Emma Hooper and local musician Patrick Ouellet will perform songs from Hooper's latest novel, *Homesick Songs*, as well as from her solo project "Waitress for the Bees." Raised in Alberta, Emma Hooper brought her love of music and literature to the UK, where she received a doctorate in Musico-Literary studies at the University of East-Anglia and currently lectures at Bath Spa University. A musician, Emma performs as the solo artist Waitress for the Bees and plays with a number of bands. She is also the author of *Etta and Otto* and *Russell and James*.

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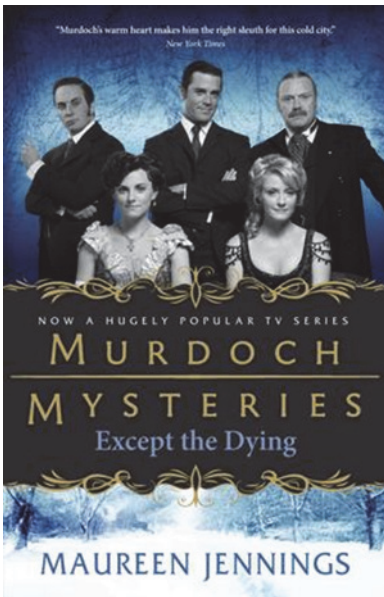
## LIBRARY PAGES

## BOOK REVIEWS: MASTERING MURDER

This year, we are excited to have a panel at the Imagination Writers' Festival that devoted to mysteries, one of the most popular genres in our library. The panel *Mastering Murder* will feature authors John Farrow, Barbara Fradkin, and Maureen Jennings. To whet your appetite, here is a short preview of some of the mysteries written by two of the authors featured on the panel.

*EXCEPT THE DYING*  
BY MAUREEN JENNINGS

Review by Rosemarie Fischer



*Except the Dying* is set in Toronto in February 1895. At that time, the city was populated by a motley crew of ladies and gentlemen, doxies, waifs and guttersnipes, and whether you were Protestant or Catholic was of the utmost importance.

Detective William Murdoch, an upstanding young man, must investigate the tragic death of a

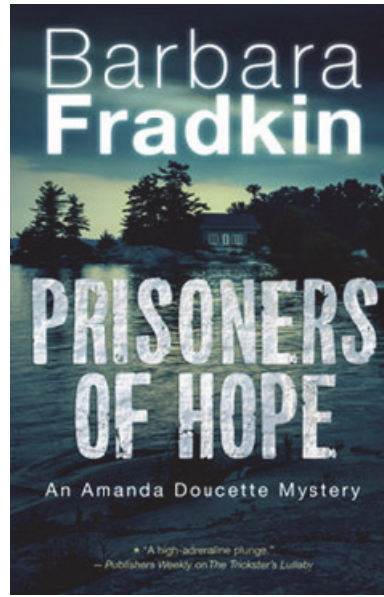
young and pretty French-Canadian servant who is found naked and frozen in a lane. The problem is that everyone connected with the young woman seems to be guilty of something. Murdoch is determined to solve the crime, even if he has to ruffle some feathers to uncover the family's secrets.

I thoroughly enjoyed reading this book. The descriptions of Toronto in the late 1800s were fascinating, and the characters were believable and well developed. I can't wait to start reading the next book in the series, and I am looking forward to seeing Maureen Jennings at the Imagination Writers' Festival in April.

*Except the Dying* is the first volume in the Murdoch Mysteries series. Other volumes in the series can be found in the library. ■

*PRISONERS OF HOPE*  
BY BARBARA FRADKIN

Review by Rosemarie Fischer



I was immediately attracted to this book because the story takes place primarily in the Georgian Bay/Parry Sound area, a region I remember from my youth. The protagonist, Amanda Doucette, is a courageous, determined, and sometimes reckless young woman, who is in the area to plan a kayaking trip for abused families. She crosses paths with a

young doctor, related by marriage to the wealthiest family in the region, and with a young, local outdoor guide. When both of these men are found dead a few days apart, Amanda, with the help of her Mountie boyfriend, does some sleuthing to get to the bottom of these two suspicious deaths.

The story also explores the plight of exploited foreign workers, whose stories intertwine with those of the murder victims, for better or for worse. I found the story compelling and I enjoyed the descriptions of the Georgian Bay area. It was a good read! ■

## LIBRARY PAGES

## MOON OF THE CRUSTED SNOW BY WAUBGESHIG RICE

Review by Kathleen Hulley

First their cell phones stop working. Then the internet is disconnected. The following morning, they wake up to no electricity. Finally, the phone lines go down and a storm is fast approaching. This is the opening of Waubgeshig Rice's dystopic novel *Moon of the Crusted Snow* (2018). The reader is immediately drawn into Rice's captivating narrative, wanting to find out what will happen next.

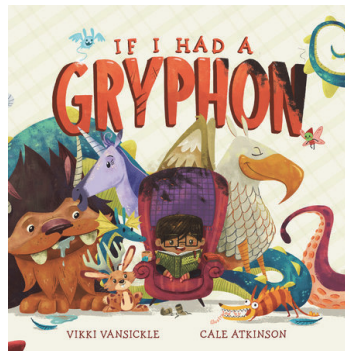
Set in a remote northern Anishinaabe community, the story revolves around Evan Whitesky and his network of family and friends. After all their communication devices mysteriously fail, they quickly realize that they are cut off from the world and supplies. Moreover, they suspect that this is part of a larger problem—relief from the south may never come. Faced with starvation, the Anishinaabe community must come together to figure out how to survive the long, cold winter. Yet, tensions exist between those who have “kept the old ways alive” and those who have forgotten the traditional practices. Alliances shift as tensions mount, and amidst the rising panic, the snow continues to fall. The snow serves a motif, another character in the novel: it protects, it threatens, it conceals. Just as the other characters develop, over the course of the novel it changes from a powdery snow to a crusted snow, a canvas for the play of light from the sun and moon.

Rice's haunting novel is a beautifully written work. His characters are well developed and the reader is compelled to learn about their fate. Moreover, Rice offers an examination of the daily life of a First Nations community. For instance, the old ways that are “kept... alive in secret” is a thread throughout, and Rice weaves Anishinaabemowin into the primarily English dialogue. The novel also presents glimpses at the hardships that this community—just like many other First Nations communities—has faced: punishment for speaking their language and “forced displacement from their homelands.” Rice has created an important, gripping work that is not to be missed.

Rice will be speaking about *Moon of the Crusted Snow* at the 2019 Imagination Writers' Festival. ■

## IF I HAD A GRYPHON BY VIKKI VANSICKLE

Review by Azanie Roy



Pets are hard work, that's for sure! But owning something special of your own remains a dream for many young boys and girls. In her book *If I had a Gryphon*, Vikki VanSickle tells the story of Sam, a young boy who just received his first pet hamster, but who wishes he could have an animal that is a bit more spectacular.

With beautifully crafted prose and illustrations, the reader is brought on a journey of imagination, where Sam pictures what his life would be if he had received magical creatures instead of the sleepy hamster, who “mostly sleeps and hides and gets his shavings wet.” Cale Atkinson's illustrations draw the reader in with humorous depictions of the different problems of trying to tame and play with the magical creatures. Combined with VanSickle's creative and engaging writing, each page tells a story of its own and leaves way for the reader to imagine all the fun things one could do with imaginary pets.

Through rhymes and humour, we learn the good and the bad of owning magical creatures—even a gryphon “needs flying every day, regardless of the weather.” Sam quickly realizes that he may in fact be better off with his hamster, or so he thinks...

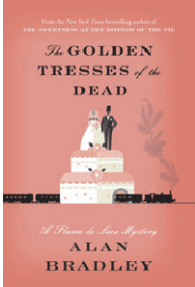
In addition to writing, Vikki VanSickle is a CBA award-winning bookseller. She holds a drama degree from Queen's University and she received an M.A. in Children's Literature from the University of British Columbia. She will be one of several authors presenting at this year's Imagination Writers' Festival and will take part in Imagination in Schools, where she will talk about her work with elementary and high school students. She will participate in the Young Adult panel with Sheree Fitch and Monique Polak on Saturday, April 6 at 2 p.m. ■

LIBRARY PAGES

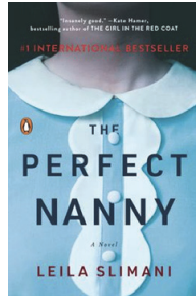
NEW ACQUISITIONS

Some of the new titles in the Library collection are listed below.

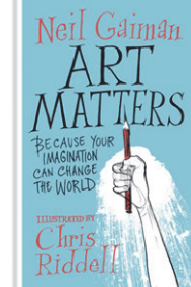
To reserve a book, please contact the library at **418-694-9147**, or visit our online catalogue at [www.morrin.org](http://www.morrin.org)



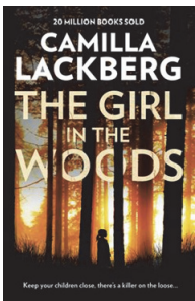
*The Golden Tresses of the Dead*  
Alan Bradley  
B811 2019  
Fiction



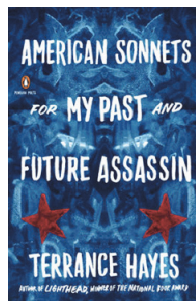
*The Perfect Nanny*  
Leila Slimani  
S633 2018  
Fiction



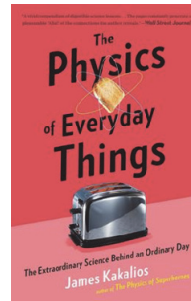
*Art Matters*  
Neil Gaiman  
701.15 G141  
Non-fiction



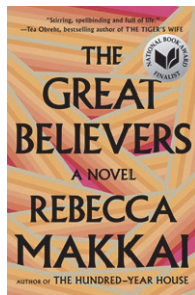
*The Girl in the Woods*  
Camilla Lackberg  
L141 2018  
Fiction



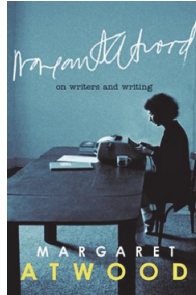
*American Sonnets for My Past and Future Assassins*  
Terrance Hayes  
811.54 H418  
Poetry



*The Physics of Everyday Things*  
James Kakalios  
530 K13  
Non-fiction



*The Great Believers*  
Rebecca Makkai  
M235 2018  
Fiction



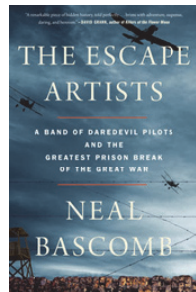
*On Writers and Writing*  
Margaret Atwood  
818.54 A877  
Non-fiction



*They Say Blue*  
Jillian Tamaki  
JP TAM 2018  
Junior Picture



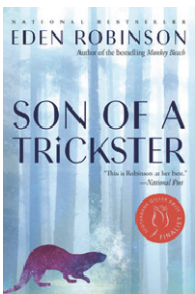
*My Year of Rest and Relaxation*  
Ottessa Moshfegh  
M894 2018  
Fiction



*The Escape Artists*  
Neal Bascomb  
940.4 B298  
Non-Fiction



*The Hate U Give*  
Angie Thomas  
YA THO 2018  
Young Adult



*Son of a Trickster*  
Eden Robinson  
R659 2018  
Fiction



*5 Ingredients*  
Jamie Oliver  
641.555 O48  
Non-fiction



*When the Moon Comes*  
Paul Harbridge  
JP HAR 2017  
Junior Picture

LIBRARY PAGES



Starting on January 30, 2019, Morrin Centre members will now be able to pick up and drop off their library books at the **Voice of English-speaking Québec (VEQ)**!

*Mobile Morrin* is an exciting new initiative between VEQ and the Morrin Centre to improve services to the community. Every Wednesday, the Morrin Centre will send books requested through the *Mobile Morrin* programme to VEQ so that members can pick up their books there. The VEQ offices are next to Jeffery Hale’s Hospital at 1270, chemin Sainte-Foy, suite 2141.

To order books for delivery to VEQ, simply email us at [mobile@morrin.org](mailto:mobile@morrin.org). In order to ensure sufficient time to prepare the delivery, orders must be placed by **noon** on the previous Tuesday. Your books will be held for a week. For more information, please contact us at: 418-694-9147, ext. 0.



NEW E-BOOKS ON OVERDRIVE



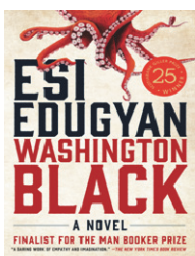
*Life in the Court of Matane*  
Éric Dupont



*Take Us to Your Chief*  
Drew Hayden Taylor



*Moon of the Crusted Snow*  
Waubgeshig Rice



*Washington Black*  
Esi Edugyan



*Something for Everyone*  
Lisa Moore



*Lear's Shadow*  
Claire Holden Rothman

## EVENTS &amp; ACTIVITIES

## MORRIN CENTRE VOLUNTEERS TREATED TO A TRIP TO HOGWARTS

By Shirley Nadeau

After meeting on Platform 9¾ in College Hall on the evening of January 30<sup>th</sup>, some 35 members of the Morrin Centre who generously volunteer their time with the Literary and Historical Society of Quebec were treated by the staff to a special evening at Hogwarts, Harry Potter's wizarding school in the J.K. Rowling book series.

Many of these volunteers help with checking books in and out of the library and cataloguing books. Some give presentations, some are council members, others write articles for the *Society Pages*, help at the door, serve food and drinks during special events organized by the staff of the Morrin Centre, or all of the above! There are many ways to be involved at Quebec City's English-language cultural centre.

The evening at Hogwarts was the brainchild of the LHSQ's newest staff member, Azanie Roy, who coordinates education programs in the library. She also happens to be a HUGE Harry Potter fan, ergo the theme for the event! She even dressed up as Professor Dumbledore, the headmaster of the wizarding school. After enjoying drinks in one side of College Hall, the doors to the larger hall were opened to reveal four long tables set up with the names of the student "houses" at Hogwarts—Gryffindor, Hufflepuff, Ravenclaw, and Slytherine. The volunteers were invited to choose which "house" best represented their three best qualities: courage, bravery, nerve; hard work, patience, justice; intelligence, creativity, learning; or ambition, cunning, leadership.

At each place at the table was a bag of gold coins (oh, all right, they were gold-foil wrapped chocolate coins

and Ferrero Rocher nuggets) from Gringotts Wizarding Bank with a note attached saying, "Volunteers: You're worth your weight in gold!"

A delicious buffet supper, complete with a beautifully decorated cake that said "Thank You!", was followed by a series of fun games. The first was a race to see how quickly one member of each team could knot their teammates' ties around their necks.

The second game involved a series of Rebus word-picture puzzles. Who would think that "mce mce mce" = three blind mice? (Why? They have no i's....)

For the third game, teams lined up on opposite sides of College Hall for a rousing game of Quidditch, where the team members had to carry a "golden snitch" on a spoon from one end of the hall to the other and pass it to a teammate as fast as possible to try to outdo the other teams.

The fourth and last was a memory game. After staring at an image projected on a screen for 40 seconds, teams had to write down as many of the 20 objects in the photo as possible within a two-minute time limit. Hufflepuff took an early lead and held onto it throughout the evening. Prizes were awarded to the members of the winning team, and there were door prizes for many other volunteers who attended the fun party.

The Morrin Centre could use a few more volunteers. If you give of your time, maybe you'll be invited to attend next year's Volunteer Appreciation Night! ■

### WE WOULD LIKE TO THANK OUR SPONSORS

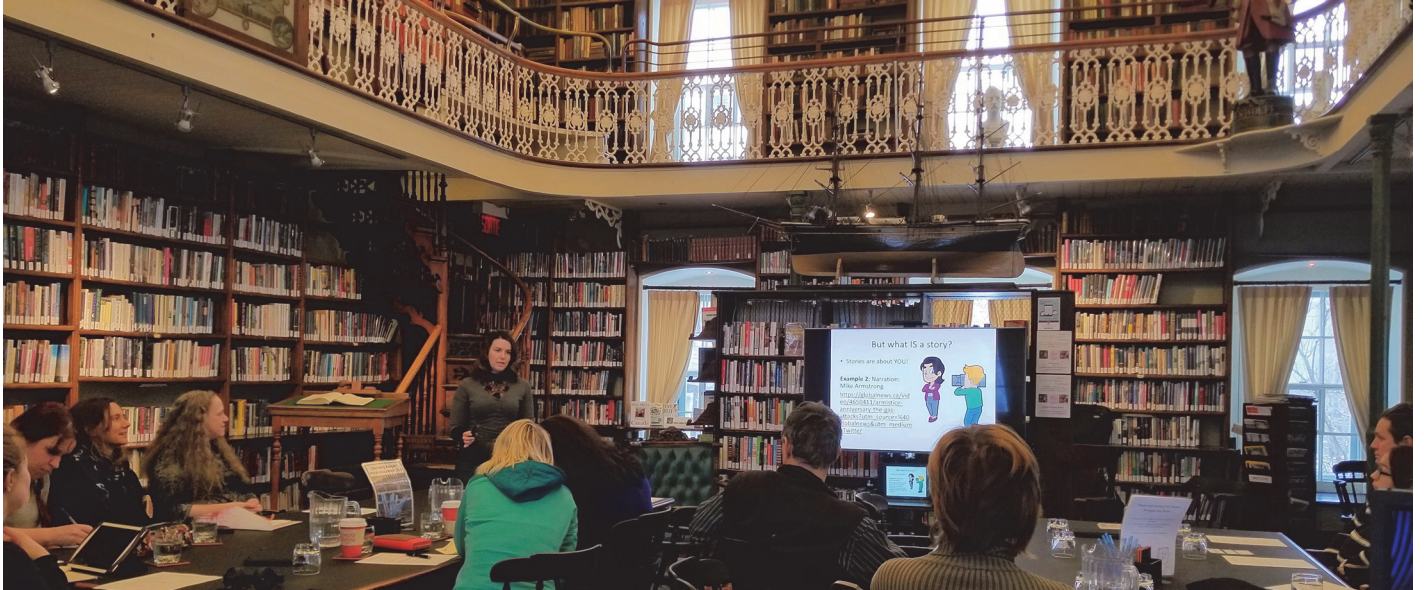




## EVENTS &amp; ACTIVITIES

## IN THE PRESS STORYTELLING AND VIDEO MAKING

By Diane Hostetler



Storytelling is an important aspect when making compelling videos, whether they are for travel vlogging, news reporting, or even teaching grammar to students using online courses. On February 6<sup>th</sup>, a group of us were fortunate enough to attend one of the Morrin Centre's "In the Press" workshops on video reporting. The workshop was presented by Raquel Fletcher, Global television correspondent and author of *The Year I Turned 25: A Memoir About Sex, Anxiety and a Dog Named She-Devil*.

Fletcher talked about her time as a student at the University of Regina and her path to becoming the news reporter she is today. We learned the importance of thinking in terms of stories: how they are constructed and how storytelling is an art to be perfected.

During the workshop, we went about creating videos in small groups of three to four people. To make it less

daunting, we needed to keep in mind that stories are about people, even ourselves, and that they can be simple. Most importantly, they should be something worth repeating to inform, entertain, or help others.

Creativity was in the works while we were developing stories that complete the phrase: "You'll never guess what happened...." We were given access to tablets and a video-editing tool called KineMaster, which allowed us to create our short videos. Some of these pieces will be part of an upcoming audio-visual exhibit held at the Morrin Centre in the near future.

We certainly had fun participating in the activity and getting to know one another in the process of creating the videos. It was interesting to learn more about Fletcher, whose expertise will hopefully stay with us and inspire us to create interesting videos and stories in the future. ■



Since November, the Morrin Centre has hosted "In the Press," a series of Storytelling workshops. Video Reporting was the third workshop. The others included: Online Journalism, Writing for Print, and From Broadcast to Podcast.

## MISCELLANEA

## SONGS ABOUT BOOKS

By Barry McCullough



In 2016, perhaps infamously, Bob Dylan was awarded the Nobel Prize in Literature. After months of speculation and debate as to whether he would accept the prize, Dylan finally did so during a tour stopover in Stockholm. The controversy sparked debate as to whether song lyrics could be literature. Regardless of which side of the debate you fall on, it is obvious that the connection between literature and song lyrics is a natural longstanding one. Many songs have been inspired by books and literary works.

Some songs written about books are, of course, obvious, such as Rush's "Tom Sawyer," Kate Bush's "Wuthering Heights," and David Bowie's "1984."

As a genre, heavy metal lyrics have long been inspired by and have borrowed from well-known literary works. Metallica, particularly in their 1980s output, has released several songs inspired by literary works, including "For Whom the Bell" (Ernest Hemingway) and "One," which was based on Dalton Trumbo's book *Johnny Got His Gun*. The book tells the story of a young American soldier who fought during the First World War and suffered gruesome and life-altering injuries during combat. The music video for "One" features scenes and dialogue from the 1971 film adaptation of Trumbo's book. Iron Maiden is another heavy band that has interpreted works by authors such as Alfred, Lord Tennyson, C.S. Lewis, and Aldous Huxley.

Punctuation in writing is even fair game for subject matter. A fine example of this is Vampire Weekend's song "Oxford Comma." In it, Ezra Koenig sings of his indifference toward this particular comma placement. According to a 2008 *Vanity Fair* article, the idea for the song came about a few months after the singer discovered a Columbia University Facebook group called Students for the Preservation of the Oxford Comma.

Children's books are ripe for inspirational song material as well. On their 1985 album *Freaky Style*, the Red Hot

Chili Peppers released a song called "Yertle the Turtle," which was inspired by the Dr. Seuss book of the same name. Inversely, there is even a subgenre of children's books that turn popular songs into picture books for children. This ever-growing list includes Pharrell Williams' "Happy," Dolly Parton's "Coat of Many Colors," the Beatles' "Octopus's Garden," and, fittingly, Bob Dylan's "Forever Young."

The Morrin Centre's own Imagination Writers' Festival has long promoted the links between music and literature and the 2019 festival will be no different, with Emma Hooper's event on Sunday, April 7<sup>th</sup>, which will feature her performing songs from her latest novel, *Our Homesick Songs*. ■

## POETRY

*In January, the Morrin Centre received this poem about Quebec City from Peter Salmon, an American tourist who was inspired to write the poem after his first visit with his wife in 1958. Since then, he has returned a number of times. Recently, he received one of our Louise Penny postcards from the Our Writings project, and its message—"Tell us about your first literary moment in Quebec City"—took him back to the first time he visited the city.*

## PLAINS OF ABRAHAM

By Peter Salmon

Upon the Plains of Abraham, no war.  
So Gettysburg lies still Memorial Day,  
Green grass is soft, no life is thrown away.  
It is a fresh cool day in June, no more.  
White lights, subdued, pale blues the sky.  
Saint Lawrence sweeps beneath the cliffs of Wolfe's  
Ascent. From where we sit, we see the roofs  
Of distant towns, ships sail, cathedral spires.

We lie in the grass and love and look and laugh.  
Arms length, you ask if we will always be  
As happy as just now. No fortune craft  
Can tell, though you compare our palms,  
But we can say if no such joy is known again  
We were there, upon our Plains of Abraham. ■

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