



Canadian Authors National Capital Region has a new web address:
canadianauthors.org/nationalcapitalregion

Log on for information about the Branch, its programs, or to check up on what your fellow writers are doing. Back issues of **Byline** are available on the site.

IN THIS ISSUE

Tapping Your Innate Creatively: Part One — by Barbara Florio Graham

This is the first in a series of four articles about how you can increase your creativity to achieve your goals. The aim of this series is to help you sharpen descriptions, refine settings and... [More ...](#)

Iceland Writers Retreat (IWR) and The Blue Fox — by L. D. Cross

Even to Game of Thrones fans, it seems an unusual place for a writing forum— a tiny island between North America and Europe. First held in April 2014 [More ...](#)

2015 NCWC Third Place — Poetry Category — by Joan McKay

It is winter
and again we are numb with cold. ... [More ...](#)

Criteria to Apply for Professional designation — CAA

Recent changes might make it easier to qualify if you are a self-published author. ... [More ...](#)

2015 NCWC First Place — Short Story "Ned and Lill" — by Anna C. Rumin

A VALENTINES STORY: Like clockwork. He wakes up, draws open the corner of a faded blue curtain and turns off the alarm which has yet to ring. ... [More ...](#)

What You Missed — Winter Social

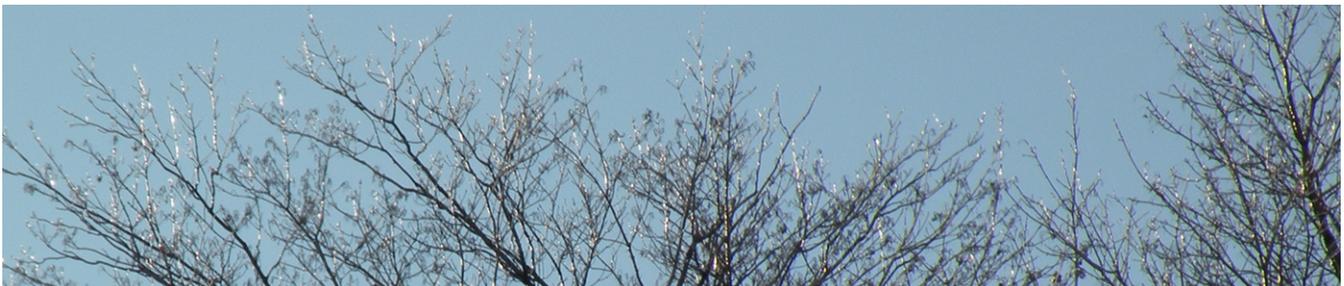
On Sunday afternoon, December 6th, the Ottawa Branch of the CAA had its annual Christmas Social at Sharyn Heagle's country retreat

What You Missed — Creativity with Bobbi Florio Graham

At the November 10th General Meeting, Bobbi Florio Graham gave a presentation entitled Tapping Your Innate Creativity. ... [More ...](#)

CAA-NCR Program Information — 2016

January Meeting: "Taxes and the Writer" - Angela Doyle, BDO Canada LLP, January 12 ... [More](#)



Tapping Your Innate Creativity: Part One

by Barbara Florio Graham

This is the first in a series of four articles about how you can increase your creativity to achieve your goals. The aim of this series is to help you sharpen descriptions, refine settings and characters, expand a basic plot or focus on the primary elements of a plot that has become unwieldy, develop better imagery and word choices, and develop clever promotional ideas to help your book stand out from the others.

Please read these in order, beginning with the introduction which appeared in the Fall, 2015, Byline. I will deal with a different concept in each article.

These articles are not structured the same as the online course I teach. Do consider taking that tutorial, which is customized for you, with specific comments on assignments. I offer it on a flexible schedule, to suit your busy life. Go to my website to see the full description and testimonials:

<http://SimonTeakettle.com/tapping.htm>.

In this article, I'm going to focus on plot and characters.

The first principle of tapping your innate creativity is to stretch your imagination. Writers often think they're doing that if they take their characters and ask "What if?" That's a good start, but you need to go much further than that.

Writing is a left-brain activity. We have learned, since childhood, to think logically, to learn things in sequence, follow "the proper order," put things away "where they belong." We're scolded if our rooms are a mess, our desk is untidy, we forgot to brush our hair.

School reinforces this, having us write on lined paper, use proper grammar, check our spelling, ensure that every paragraph has a topic sentence and every story a clear plot and logical conclusion.

Many writers prepare a full outline of the plot before they begin. None of this is wrong, but if you need to inject an ingenious plot twist, to develop a quirky character, or to stand out from all the ordinary stories out there, you need some special techniques.

It's important to know how to engage your right brain when you need creative ideas. The right brain doesn't arrive at a premise in a sensible fashion; it jumps to conclusions. It fills in visual elements, emotion, sensory impressions that give the story zest.

In order to invoke the right brain, you have to stretch your mental muscles.

Imagine the outrageous. Instead of asking, "What if?" Ask "Why not?"

Change direction. Change the context, the premise, the setting, the vocabulary. What would happen if this character looked different? What if she lapsed occasionally into poor grammar instead of speaking properly? What implications would that have?

What if he sounded more like a college professor than a waiter, if he was dressed impeccably except for one telling detail?

Overcome predictability by changing just one element in your story. Don't be afraid to experiment. Put your characters into a different setting. Change the outcome of a crucial scene.

Great writing combines observation, experience, and imagination. The mundane story calls on the first two, but often lacks the third.

The brain likes to organize information in patterns. Music can help with that. Many famous writers need music in the background in order to write. But it has to be instrumental music, because music with words activates your left brain, and keeps you from creating your own dialogue.

Music can also help you find the rhythm of your characters' speech. That's what keeps characters from all sounding alike. Test this by making sure the reader will know who is speaking without using any "he said" or "she replied" phrases.

Use visual aids to create your characters. Have you tried drawing them? Try paging through magazines to find a detail you can use: a hairstyle, a hand gesture, a stance, a smile.

The conscious mind is slow because conscious thought takes effort, but the unconscious mind delivers results effortlessly and instantaneously. Our short-term working memory has limited scope and fast turnover. Use that to your advantage. Let your mind wander and keep a pen in your hand to capture any fleeting thoughts.

Take notes on unlined paper, and avoid using a pencil, as it encourages you to erase and edit as you write. You need to keep your inner editor from censoring any ideas or images.

One idea that works when you're generating new ideas is to use half a dozen colored markers, picking up different ones to write whatever springs to mind, at different angles anywhere on the blank paper in front of you.

After you allow your mind to wander and have captured dozens of fragmented thoughts, examine the results and see if there are any possible connections. I can promise you're going to find several things you can use.

Expand on each new possibility. Stretch or shrink it, solidify or liquidate, bend or twist, transform in some way.

Allow yourself to be surprised.

BIO: *Barbara Florio Graham is an award-winning author, publishing consultant and marketing strategist. Her popular workshop on creativity has won accolades from participants all over the world, and is now taught as an online tutorial. See the wealth of free information on her website: <http://SimonTeakettle.com>.*

Personal Tax Update for 2015

Tax Time is Here!

At the CAA-NCR Meeting **on Tuesday, January 12, 2016, Angela Doyle and Paul Downey, BDO Canada LLP** will provide tax-related information on revenues, expenditures, royalties, HST/GST issues, eligible tax credits and discuss the related tax forms, as relates to self-employed writers.

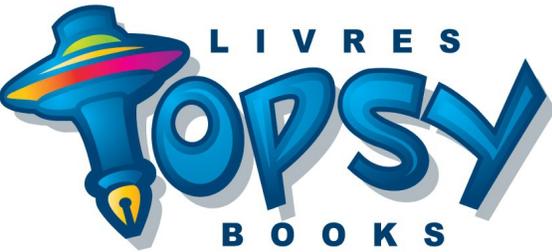
They will discuss how to stay organized and provide ideas on maintaining your personal data including bookkeeping and retention of documentation.

The meeting will take place at our usual time and location, 7:00 – 9:00 pm, McNabb Recreation Centre, 180 Percy St. east of Bronson.

Bios: *Paul Downey CPA, CGA and Angela Doyle are with BDO Canada LLP in their Manotick office. Paul, a senior manager, has 26 years of personal tax experience, and Angela, a supervisor, has 17 years of personal tax and bookkeeping experience. "We are looking forward to meeting you."*

Canadian Authors Association National Capital Region is on Facebook!!

Join our [Facebook](#) group page to receive updates on meetings, workshops, author activities and other news of interest to writers, add your suggestions or comments about our programs, or share your news.

<p>Joanne Lécuyer Author and Owner / auteure et propriétaire</p> <p>Vars, ON, K0A 3H0 613-863-2432 info@topsybooks.com info@livrestopsy.com</p>  <p>www.topsybooks.com / www.livrestopsy.com</p>	<p>Emily-Jane Hills Oxford Author, Editor, Book Reviewer</p> <p>6994 Gallagher Road 613-489-1768 R.R. 2 North Gower, Ontario K0A 2T0</p> <p>ejhcmusic@gmail.com emilyjanebooks.ca</p> 
--	---

Spread the Word

If you enjoy reading **Byline** magazine, share **your copy** with other writers or readers, or have them contact the Byline [editor](#), to receive their own copies directly.

Sivarulrasa Studio & Gallery

Sivarulrasa Studio & Gallery (Thoburn Mill, 83 Little Bridge Street, Unit 102, Almonte) is owned and operated by CAA-NCR member, Sanjeev Sivarulrasa.

Space is available to the public for book readings and launches. Sanjeev describes Almonte as a hip town with energized people who are very artist/writer-friendly.

Contact [Sanjeev](#) for details.

Special rates to CAA-NCR members.

Announcement

BYLINE magazine goes quarterly

Byline is now **quarterly**. This means September – November (fall issue), December to February (winter issue), March-May (spring issue) and June-August (summer issue).

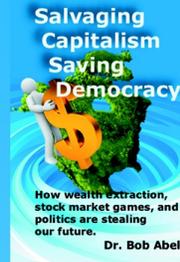
We are looking for well-written articles, up to 1000 words in length, about the craft or business of writing, and specifics about either creative or non-fiction writing for different markets. Byline pays \$.025/word to a maximum of \$25 per article.

Submit proposals to [Byline Editor](#) at any time. Material must be received no later than six weeks prior to the first month of coverage, eg. late July for the Fall issue.

Advertisements about your products and services should be submitted within the same time frame. Submit your material to Byline editor in either .doc or .pdf format.

NOTE: We do not create or redraft advertisements other than to meet space requirements.

Books by R.A. Abell Non-Fiction



We are currently facing the greatest transfer of wealth out of the hands of

the middle class to ever occur in history. We can't assume that government and big business will fix it of their own accord. They, acting together, got us into this mess.

It happened "slowly", over about 40 years, but the negative effects have accelerated since 2000

Dystopian Novel

The Corporation is set in a dramatically altered world of 2039.



Hundreds of millions have died from a mysterious illness. In the ensuing chaos, democracy as we know it has collapsed.

Most countries in the world are controlled by just one corporation – headed by a psychopath – and owned by a handful of families known as The Entitled".

www.rovell.com

Iceland Writers Retreat (IWR) and The Blue Fox

by L. D. Cross

Even to Game of Thrones fans, it seems an unusual place for a writing forum – a tiny island between North America and Europe. First held in April 2014, the Iceland Writers Retreat (intentionally apostrophe free) is a series of small-group writing workshops led by international authors plus cultural tours with a focus on Iceland's rich literary heritage. The co-organizers are Eliza Reid, a Canadian ex-pat married to an Icelander, and Erica Jacobs Green in cooperation with Iceland Travel.

IWR aims to attract "published and aspiring authors, and anyone with an interest in writing". I went in April 2015 and, while pricey at 262,000 ISK (Icelandic Krona) converted to \$2415 CDN, this included selected workshops, accommodation, most meals, literary events in Reykjavik, and the Golden Circle Day Tour of Thingvellir National Park, Gullfoss waterfall and Geysir hot springs. Flights and transfers were extra.

Informal groups were taught by fiction writers Barbara Kingsolver, Alison Pick, Taiye Selasi, Sjón, Linn Ullmann, and Alan Warner and; creative nonfiction writers Marcello Di Cintio, Adam Gopnik, Ruth Reichl and, John Vaillant. Participants came from Australia, Bangladesh, Canada, Lithuania, Netherlands, Singapore, and the US.

Iceland has a tradition of magic and myth back to its first Scandinavian settlers in 874 AD. There are two types of 'invisible people': the Álfar "Elves", and the Huldufólk "hidden people". In dark caves and crevices live another people called the Trolls. Folklore, legends and landscapes intermingle. A study of the supernatural conducted by the University of Iceland found the majority of Icelanders believe in fairies or, at least, do not discount them.

In 2004, construction crews building a golf course near Reykjavik moved a rock believed to shelter elves. Equipment broke down and workers were injured. The chief engineer apologized to the elves promising not to disturb them again. Work resumed without further incidents. It is in this environment of white glaciers and black lava that Icelandic poet, novelist, and lyricist Sigurjón Birgir Sigurðsson, known as Sjón, writes. Pronounced 'Shee-yon' his pen name is an abbreviation of his given name. Sjón frequently collaborates with Icelandic singer, songwriter, instrumentalist Björk Guðmundsdóttir known mononymously as Björk.

His IWR seminar addressed his writing process for the 2003 novella *The Blue Fox* (Icelandic: *Skugga-Baldur*) translated into English by Victoria Cribb in 2013. It won the [Nordic Council Literature Prize](#) in 2005. A bare bones tale about a kind man, an

evil man, a retarded woman and, a blue fox, it deals with fate and human nature where evil is cloaked in religion and justice is delivered in mysterious ways. It is full of hidden meaning and subtlety including metamorphosis as a real possibility. Man can turn into animal, both literally and figuratively.

Set against a stark winter backdrop during a few months in 1883, an elusive, enigmatic fox leads Baldur Skuggason, a priest-turned-hunter, on a transformative quest. The story jumps back to before the hunt when Fridrik Fridjonsson, a naturalist, returns home to settle his parents' estate and buries Abba an abandoned woman with Down syndrome whom he had rescued years before.

It details their life together before returning to the present. The priest shoots and kills the blue fox but the rifle report causes an avalanche. While trapped in a glacial snow cave, the priest hallucinates. The fox comes back to life and debates with him. The priest kills the fox a second time, skinning her and wearing her fur. He then transforms into a blue fox himself. The book ends with a letter from the naturalist, explaining Abba was the priest's daughter.

Sjón writes only one draft, carefully honing his words page by page until the text is polished and precise. No words are wasted. He said he only writes short books. And *The Blue Fox* is short at 128 pages. The chapter-less text consist of brief centered paragraphs. There is much white space, just like the snowy landscape. There are striking images too – the sound of melting snow passing for birdsong, the beard of one character, “tumbles from his chin like an ice-bound cataract” and the sky during the fox hunt: “In the halls of heaven it was now dark enough for the Aurora Borealis sisters to begin their lively dance of the veils.”

For a non-Icelander, the symbolism in the characters' names and the historical significance of events require research and re-readings. Baldur Skuggason's name, like the original Icelandic title, is a reference to the Icelandic monster *skuggabaldur*, the offspring of a vixen and a tomcat. Abba as a baby with Down syndrome would likely have been killed at birth in the Iceland of that time. Despite abandonment by her father/priest, she finds a place in what kind Fridrik calls the “limits of the habitable world.” Today in Iceland, because of prenatal screening, almost no children with that condition are born.

Sjón compared writing this book to composing for a string quartet.

“It was music that gave me the idea of constantly breaking up the narrative. It would be a completely different novel if it were chronological. I'm playing with the element of two melodies that come together but never fully, only in the end finding a solution. I was playing with volume of information versus text which is the same

thing composers do – volume of tones versus time. You can take a melody and stretch it over five minutes, or compress it down to three seconds.”

And while Sjón’s novels take place during earlier eras, they contain contemporary references. Icelandic is still the mythic language of the Poetic Eddas, the alliterative medieval epics of Norse gods and heroes. No writer, he says lives in any other time but the present. “Since I am writing in a language that hasn't changed very much for a thousand years, and in which much has already been written, it's very difficult to put down more than one sentence without entering into a dialogue with that literary heritage.” As a writer, he tries to set himself a new task with each book, not just with the material, but the method as well. For example, he had never tried using stream-of-consciousness but did so in his book *From the Mouth of the Whale* (2008).

In preparation for writing, Sjón extensively researches historical material from libraries and books. He pulls story elements from various places – Icelandic mythology, cultural history and current reality. “I examine events; take a few lines of a poem, embroidering and squeezing, extending the text and editing down complex Eddas.” If a work is emotionally true he believes it does not matter where it is located. The writer and the reader can identify with the characters and the story will never go out of date.

The third annual Iceland Writers Retreat will take place in Reykjavik April 13–17, 2016. Website <http://www.icelandwritersretreat.com/> The 2016 registration fee was 272,000 ISK (\$2815 CDN based on our dismal dollar of fall 2015) but, unfortunately the **2016 IWR is fully booked. Maybe 2017? If you plan ahead. Registration will likely open in July, 2016 for the 2017 Retreat.**

**Called to Egypt on the
Back of the Wind** (borealispress.com)

by Anne Kathleen McLaughlin

Jean Houston leads students through the temples, tombs and pyramids of Egypt in a quest for a new planetary spirituality. The myth of Isis and Osiris becomes a catalyst for the healing of old wounds related to love.

Copies available from [Borealis Press](#), at Singing Pebbles bookstore on Main Street across from Saint Paul University in Ottawa, or from [Anne Kathleen](#).

CAA-NCR WRITING CIRCLES

The writing circles (WCs) started up again in September.

We currently have three circles:

- one prior to each general meeting at McNabb Community Center
- two in the CentrepoinTE area.

Plans are to open a second circle at McNabb, on Saturday or Sunday morning.

Writers who've participated in a WC have gone on to publish the very material critiqued in their circle.

If you're interested in working on specific pieces of writing, and getting valuable feedback from other writers...

This is a great opportunity for a writer!

Participation is FREE to CAA members.

Non-CAA-members may join for \$75 for the year.

For more information or to join a writing circle, please contact [the Coordinator](#).

CAA-NCR Byline

Submission Guidelines

Writing-related articles that include information about the process, profession or business of writing, or insights into the writer's world.

Byline pays 2-1/2 cents per word to a maximum of \$25 on publication (minimum, \$10); poetry \$10 each; photos \$5 each. Contact the [Editor](#) prior to submitting.

Deadlines for Quarterly issues:

For non-solicited material, at least **six weeks** prior to publication. Issues published September (fall issue), December (winter issue) March (spring issue) June (Summer issue).

Submission guidelines:

English with Canadian spelling. In MS Word or OpenOffice as an attachment. Photos in jpeg, largest available resolution.

Font: Times New Roman 12 point, single space. **No formatting, no indents; one extra return between paragraphs.**

Length: *Preferably between 600 - 1200 words.*



We will no longer be providing editing services. Instead, **we are venturing into print & digital design** of book interiors, simple covers & helping you get these up and running.

- All print books individually designed from “scratch”, ready to submit. No templates.
- Digital publications designed for Smashwords or Amazon Kindle, etc. (using MS Word).
- Manuscripts set up in either Canadian or American style, ready to submit.
- Just provide a well-edited MS. We’ll do the rest.
 - 20 years’ experience as a typesetter.
 - Reasonable fees.

Contact Sherrill Wark at info@crowecreations.ca for estimate.

NOTICE TO READERS

Byline is looking for people who regularly attend **CAA-NCR meetings and workshops**, and would be interested in writing reviews of them for publication.

If you plan to attend one of our upcoming workshops or meetings, and would like to see your name in print, contact the **Byline editor**.

Also, contact us if you're excited about a particular book you've just read, and would like to review it for publication in Byline.

Byline

Note Byline's new advertising rates:

*Members are entitled to a 1/8 page advertisement in each issue of **Byline** at no cost!*

News bits for the “Kudos” column, or member Book Reviews are still free for Branch Members. Otherwise, member rates are as follows:

Member Rates

Single issue: 1/8 Byline page: N/C
1/4 Byline page: \$15
1/2 Byline page: \$30

One year - Quarterly (4 issues- **price of three**)
1/8 Byline page: N/C
1/4 Byline page: \$45
1/2 Byline page: \$90

Non-Member Rates

Single issue: 1/8 Byline page: \$15
1/4 Byline page: \$30
1/2 Byline page: \$50

One year: Quarterly (4 issues, no changes):
1/8 Byline page: \$45
1/4 Byline page: \$90
1/2 Byline page: \$150

Note: Yearly prices reflect the cost of three issues; the fourth publication is free

For more information, contact **Byline Editor**

Byline is distributed by e-mail to those on our extensive CAA-NCR Mailing List.

To have your name added to our mailing lists, contact the **Editor**

**28th Annual Canadian Authors Association
National Capital Writing Contest - 2015**

Third Place – Poetry Category

Winter Blues – by Joan McKay

It is winter
and again we are numb with cold.
 Inside a rime of ice
our hearts have become brittle and friable
 with the weight of ghosts and sorrow.
 We are lost, in mittens, hats,
the absent tread of boots upon the stair,
 in light so thin it is anorexic
with yearning to be elsewhere.
 We breathe in slowed unison
 with spruce and pine,
the speechlessness of poplar
which renders us inarticulate.
As winter moves between us
 and illumination
 we want to believe
 that this eclipse of feeling
 is a temporary aberration.
We want to believe earth will pause
 in its gradual continental drift
long enough that we may find our bearings
or at least discover what bearing this may have
on the reasons for the shudder which moves
 along ancient spinal fault lines.
 We want --
but cannot finish the sentence.
 We are mute:
language, our survival tool,
 has fallen into disuse.
Wind searches for its voice
 underneath the porch,
 below the eaves,
 but no one is listening.
No one hears owl shift
with each furtive sound in the underbrush,
 no one hears the crack of heart
 in each act
 of letting go.



29th Annual National Capital Writing Contest

Canadian Authors Association–National Capital Region

“Writers Helping Writers”

Short Story • Poetry \$300 • \$200 • \$100

- **NEW! Open to all residents of Ontario and Quebec. NEW!**
- Short Story, max. 2500 words. Poetry (not Haiku), max. 60 lines including title & blank lines.
- Must be the original, unpublished work of the entrant.
- In English, typed, double-spaced (but not for poems), on 8 1/2 × 11” paper, one side only, page-numbered consecutively on bottom right of pages. No extra-large type, please! Indicate category and title on top left corner of every page.
- Contest is blind judged which means the Contest Coordinator will assign a number to your entry that will correspond to what she sends off to the judge. (Don’t put your name on it anywhere!)
- Don’t forget to include your entry fee.*
- Please understand that we can’t acknowledge receipt or return your entries.
- CAA–NCR reserves the right to withhold any prize should entries fail to meet expected standards.

We will need a separate page with your information on it: category, story/poem title, name, address, phone number, e-mail address. Cheques payable to Canadian Authors Association–NCR.

I’m in! How do I do this?

Entry fees are \$15 per story; \$15 for up to three (3) poems. Poems will be judged individually. **Note:** “One Free Entry” for CAA–NCR members is no longer available.

Mail entries to: CAA National Capital Writing Contest, 163 Bell St., N., Box 57081, Ottawa ON K1R 7E1. Attention: [Sherrill Wark](#)

Awards Night

We hope that all finalists and their friends and families will attend the always-exciting Awards Night, Monday, May 9, 2016, 7 PM, **Auditorium, Main Branch, Ottawa Public Library.** Finalists may be invited to read their entries.

Winning entries will be published in CAA–NCR’s e-mag *Byline*. (Copyright will remain with you.)

Deadline

Midnight FRIDAY, FEBRUARY 5, 2016. (Get it postmarked if you’re close).

Questions? Contact Sherrill Wark, Coordinator, NCWC at ncwc@crowcreations.ca

28th Annual Canadian Authors Association National Capital Writing Contest - 2015 First Place – Short Story Category

Ned and Lill by *Anna C. Rumin*

A VALENTINES STORY

Like clockwork. He wakes up, draws open the corner of a faded blue curtain and turns off the alarm which has yet to ring. He smiles as a small sunbeam bathes the right side of his face and thinks: no crossword this morning, we'll garden. His name is Ned and the woman lying beside him is Lill to whom he has been married for fifty-four years.

Ned reaches over and gently pushes back a wisp of her hair to cover the scar that greets him every morning. Ned sits up, pushes his bunioned feet into tartan slippers that are waiting for him at the foot of the bed, and pulls on his navy and white striped terry-cloth bathrobe that he laid out the evening before. In the bathroom, he slips in his dentures and lines up the four bottles of pills for Lill. They are little marching soldiers he likes to think – protecting her from day to day.

In the kitchen, Ned puts on the kettle, takes out the cheese plate and strawberry jam and sets them on the table Lill prepared the night before. Just like the old days in the B&B's, he likes to think. The kettle whistles and Ned rinses out the brown betty, measures two teaspoons of Twining's English Breakfast and sets the timer for five minutes.

And just as the timer goes off, Lill appears wearing her Japanese kimono won at last year's Thanksgiving Bingo, and pink satin slippers given to her by one of the nurses. Ned stirs the tea before pouring it into the chipped china cups Lill insists on using – *they're maimed but still beautiful* – and Ned readily agrees.

"Shall we break with tradition and do some early morning raking, Lill?"

"Absolutely – we need to cover the beds and the cross-word can wait."

Ned and Lill finish their breakfast, and in a dance perfected over the years, they clear up together: wrapping up the bread, putting away the jam, turning on the faucet, opening and closing cupboard doors and resetting the table with soup-spoons and salad plates. In his exit, Ned empties the tea leaves into the compost, closes the bucket, and the kitchen is now staged for their lunch.

Back in their bedroom, Ned turns on the radio and they listen to the early morning news as they get dressed. There is a war in Middle East, the Italian president has been accused of liking little girls, the NHL has pardoned its fighters and locally, the markets are bursting with produce. Lill sits on the blue velvet chair and gracefully pulls on her yellow rubber gloves that make it easier for her to administer her stockings over her veined legs. Ned too has stockings, but his gloves are blue and he sits on the corner of the bed. He is now wearing brown worn corduroys and a maroon turtle neck, and he watches Lill in the mirror as she pulls a camisole over her chest, which, like her head, winks at him. The size of the scar never mattered – it was what was left that stared at him every day as a reminder. As they leave the bedroom, Lill smoothes down the sheets and duvet, arranging the pillows so they resemble a daisy if you look very carefully.

Ned and Lill rake for almost two hours covering first the American Beauties, followed by the Alister Stella Grays, the Albertines the Alchemists and finally a lone bush of an un-named variety that they call Our Margaret.

"We've always had A roses haven't we Lill?"

"Mmm, thank-goodness for Our Margaret - she keeps us on our toes."

Ned looks at Lill and smiles but what he really wants is to cradle and hold her, so instead he just smiles a little longer. Like every Monday (and really every weekday), at 10:00 they stop for coffee and pink wafer biscuits, a ritual Lill initiated when she discovered the pink dye wasn't that harmful after all. Ned brings Lill a blanket and they sit on their small patio and silently drink their coffee and eat their biscuits.

The Barlows stop to chat while on their morning walk and when Marlena Duff stops with her excuse for a dog (really Lill, it's a drop-kick) Ned gets up to clear the few dishes. And then, at 12:00 Ned says, "We need a break!" which is quite funny because every day at 12:00 Ned and Lilly stop whatever they are doing, eat lunch and listen to the noon show on the radio. Monday is soup and salad, and today it is cream of tomato and Greek with four little cubes of Feta.

Monday is Bridge Club and Ned and Lilly are hosting this week. There is only one couple coming and Ned is relieved knowing the clean-up will be easier. Barb and Bill arrive, they play, they chat and Lill and Barb disappear into the kitchen to prepare snacks. Ned tries to listen to what they are saying while appearing to concentrate on Bill but he is unable to do both. They laugh at Ned's story of having to jump-start the car on the hill outside the doctor's office and Barb does her best not to go on about the various pursuits of her many offspring.

Barb and Bill leave, Ned hoovers and at 6:00 they are eating dinner: macaroni and cheese. The cleanup waltz is done, and Ned and Lill sit and read; a biography for Lill and a murder mystery for Ned. At 8:30 Lill straightens all the framed photographs on the mantle, Ned turns off the light and they head for bed.

Like clockwork. He wakes up, draws open the corner of a faded blue curtain and turns off the alarm which has yet to ring. He smiles at the dull sky that greets him and thinks: it's back to the crossword this morning. His name is Ned and the woman lying beside him is Lill to whom he has been married for fifty four years.

Ned reaches over and gently pushes back a wisp of her hair to cover the scar that greets him every morning. Ned sits up, pushes his bunioned feet into tartan slippers that are waiting for him at the foot of the bed, and pulls on his navy and white striped terry-cloth bathrobe that he laid out the evening before. In the bathroom, he slips in his dentures and lines up the four bottles of pills for Lil. They are little marching soldiers he likes to think – protecting her from day to day.

In the kitchen, Ned puts on the kettle, takes out the cheese plate and strawberry jam and sets them on the table Lil prepared the night before. Just like the old days in the B&B's, he likes to think. The kettle whistles and Ned rinses out the brown betty, measures two teaspoons of Twining's English Breakfast and sets the timer for five minutes. The timer goes off and Ned turns to greet Lill. But today, she does not appear.

"Lill?"

"Lill?"

"Lill?" he whispers.

Ned walks into the bedroom and sits down next to his darling. He now understands that today they will not be doing the cross-word. And he lies down next to her and cradles her and holds her and shuts his eyes so he doesn't have to see the winking scar, and laces his fingers through hers and lifts his right leg as well as he can, and rests it on her side, and little Lill, what is left of her, disappears into Ned.

And they stay that way until there is loud knocking and when Ned appears at the door, still in his pyjamas with a wet face, Maureen covers her mouth and lets out a sob.

They are all at the memorial service; the bridge club, the book-club, the neighbours, the shopkeeper, the librarians, her former students and the women she used to volunteer with. Ned can barely speak and when he is handed the beautiful silver box filled with what he knows is his Lill he can hardly muster the courage to sit down. So he leaves, quietly walking back to their home where he puts Lill on the mantle next to the silver candle sticks she so loved and under the landscape she had painted in an early art class. Ned sits down, puts his hands over his eyes, whimpers and then groans and cries in great gasps.

In the next few days Ned pulls out any photos he can find of Lilly and sets them on mantle. He collects her scarves and begins wearing them under his flannel shirt and every so often he wraps himself in her favourite cardigan. Different members of the various clubs stop by with casseroles and soap and offers of coffee and outings but Ned thanks them politely and declines.

Days became weeks. The garden is a jungle, Ned's trousers grow loose and his dentures sit in a glass, untouched. Only the bottles of pills have been moved; knocked over and broken and scattered behind the toilet.

And then, on a Wednesday at about four o'clock the most wonderful thing happens: Lilly waves at Ned. In the briefest of moments, no seconds, just as Ned is walking by the mantle on his way to the kitchen he sees her wave from the beach. Ned stops and stares but she has stopped. It happens again the next morning and then at lunch and when Maureen stops by at 5:00 to check on him because the grass needs cutting, Ned tells Maureen what he has seen.

"Lill waved at me, Maureen."

"Beg your pardon darling Ned, Lilly waved at you?"

"She did, from the beach. Come in and see."

Maureen follows Ned into the living room and over to the shrine on the mantle where Ned points to a worn black and white photo. "It was our honeymoon – just on the other side of the island. Look, she's waving. Hello my darling Lill – Maureen has come to see you too."

And Maureen stares at Ned, puts an arm around his shoulder and whispers, "Wasn't she beautiful Ned?"

And they stand and stare at the photo until Maureen says, "Maybe she's telling you it's time. Maybe she's telling you she wants to be in the ocean."

And Ned smiles for what is the first time in weeks and whispers, "Why I think you're right."

The next morning Ned carefully lifts down the silver box and the photo of Lilly on the beach. "We're going my darling, yes I see you, and we're going." And with that, he walks out of the house and into the taxi he has ordered earlier and asks the driver to take him to Chelsea beach on the other side of the island.

"This is my wife's favourite beach – thank you." Ned insists that the driver leaves and he walks down to the beach clutching his silver box. He listens to the water gently rolling onto the dark wet sand, and stops to watch a sandpiper before it is scared away by a gull. The beach is empty and Ned looks out to the ocean and feels the salty air before it feels him.

He needs a boat and so he begins to walk in the direction of the summer cottages that are now boarded up, courageously waiting winter. Eventually he finds a wooden row boat that someone has forgotten to store and he pulls it with all his might down to the beach. He places the silver box in the hull, takes off his shoes and pushes the boat into the water before getting in himself which is harder than he had

remembered. He rows for a long time and when finally he is far enough that the cottages are splashes of paint, he takes out the photo.

"Lill we're here." Lilly looks up at Ned and smiles and waves and he holds the photo in his left hand and waves back with his right. When she stops waving, he takes the box, nestles it on his lap, opens it and scoops Lilly into his hands, watching her slide between his fingers. Ned feels the heat of the sun and the spray of the ocean as he begins to sprinkle Lilly into the waves that catch her and hold her and he gives them more of her until she is gone. "Goodbye my sweet, sweet darling. Goodbye Lill".

Ned begins to row back and when he stops for a rest and looks out into the waves, the most wonderful thing happens. Lilly rises up and holds out her arms to him. She lowers her head and curtsies, and Ned smiles for the second time in weeks. He watches her for a few moments drawing a breath at her loveliness and he never feels the wave hit the little wooden boat.

It has never been entirely clear how Ned got back to his home where, like clockwork, he wakes every morning just before the alarm goes off. But here he is and it is the third week of April and the bridge club is coming. Maureen has offered to bring the snacks as usual. Ned turns on the radio; there is a war in a small African country, the Russian President has been accused of squandering the money of millions of Russians on a private country retreat, soccer players world-wide are on strike and locally, the maple trees are spewing syrup.

Ned has eaten breakfast, chosen a silk scarf in a hue of blue that he carefully tucks under his collar, smooths down the sheets and arranges the pillows so they resemble a daisy, and straightens the mantel. There is a jack of clubs missing from his pack and if it is to be a successful bridge game, it will need to be replaced. So Ned breaks with routine, leaves the cross-word untouched, and heads out in search of a new deck.

The Executive of Canadian Authors – NCR

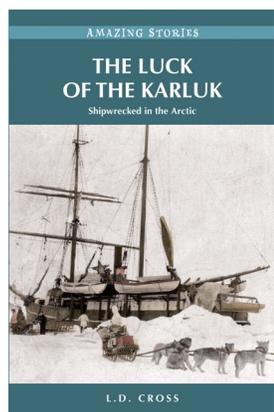
and the staff of Byline,

*extend Best Wishes for a happy, prosperous, and creatively
productive 2016*

The Luck of the Karluk Shipwrecked in the Arctic

The amazing story of human nature under treacherous conditions.

by L. D. Cross
ISBN: 9781772030211
Print and e-book
<http://www.heritagehouse.ca/>



Kelly Buell - Editor

Kelly is a professional journalist, writer, proofreader, editor, and blogger.

She can edit works of any length and genre, and enjoys critiquing, reviewing, proofing content as well as line editing.

As a seasoned freelance journalist, Kelly can provide a fresh perspective on writing for publication, approaching editors and publishers, and insights on the writing life.

[Contact](#) Kelly or see her [Blog](#).

What you Missed!!

On Sunday afternoon, December 6th, the Ottawa Branch of the CAA had its annual **Christmas Social** at Sharyn Heagle's country retreat at the end of a long, tree-lined lane near Metcalfe. By following her directions, her large house and acreage were not hard to find. The drive out was particularly enjoyable since the weather was sunny and mild.

Eight sharp-witted and lively writers took part this year. In addition to the holiday decorations and warm hospitality, this year Sharyn staged a parlour game where she showed a series of cartoons drawn to represent the titles of well-known Christmas songs. Starting at the easiest level, we were invited to guess which song was represented by the drawing. Almost everybody got the first, but they became progressively harder. It was Christine Beelen who guessed the last one which was particularly artful and risqué.

After a relaxed and enjoyable potluck supper, we remained in the dining room to hear the readings, some of which had interesting similarities regarding family problems.

Starting in alphabetical order, Arlene Smith read a short story that dealt with serious family conflict presented with a positive philosophy and a touch of humour. Carol Stephen read a series of poems filled with her surprising and unique associations. They were excellent.

Christine Beelen gave an interesting account of another family conflict involving a piano which had a happy resolution, but only several generations later.

Douglas Aitken read the first chapter of *A Nest of Spooks*, his detective mystery involving a sociopathic, CIA agent in Turkey who is also a controlling mother. Douglas has also recently finished a novel, *Spring Breakup* that incorporates a number of Quebec stories and folktales.

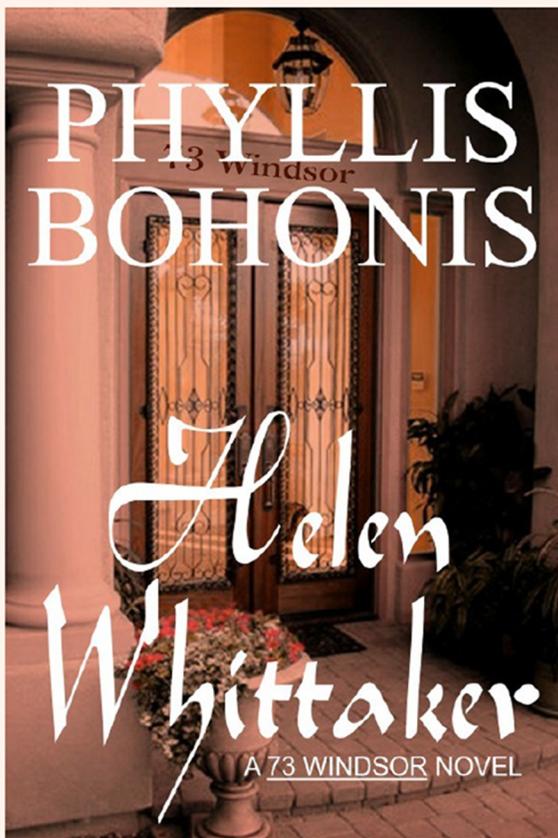
François Mai, a well-known, retired Ottawa area psychiatrist, is looking to publish his latest book, *Father Unknown*, a novel that takes place before and during the French Revolution. The book has an interesting Quebec connection that drew the attention of Douglas whose finished novel takes place in the same province and period as Francois's book.

Patrick Gloutney gave a selection from his up-coming science fiction novel that credibly described the intricate technology he invented for a flying machine that was able to penetrate hidden realms of the past and future. Patrick is a young author, still in high school, who has already published two books in the genres of teen adventure and science fiction. Already he is building a fan base of younger readers and is moving on to his third book. Patrick not only has the advantage of an early start to his writing career but he has the street smarts to get out and network with mentors in the CAA. We suspect he will be a very successful writer.

Phyllis Bohonis talked about the true story of a woman who was dying of cancer, whose friends banded together to help her realize several unfulfilled desires: namely riding with a group from a motorcycle club and flying in a hot air balloon. Despite all odds, in her last days, the woman was also able to fulfil the desire of one of her friends.

At the end of the evening, Sharyn Heagle gave a reading from her new novel telling the story of an upper class English family who establishes itself in the Ottawa area in the earlier part of the Nineteenth Century.

Hopefully next Christmas will see a return to Sharyn's house.



AVAILABLE NOW

FROM YOUR FAVOURITE E-BOOK RETAILER

One reader's comment:

Well you did it again. I loved the newest release of your 73 Windsor book series, Helen Whittaker. I loved the characters and quick sequence of the development of events. You always tell such beautiful love stories. I loved it all very much, especially the fact that you don't over describe a situation with minor, unimportant details. It was perfect... looking forward to the next one.

Barbara McLaughlin – Naples, Florida.

The First Novel in the 73 Windsor Series

Watch for the second novel,

MARGARET McFARLAND

in the spring of 2016

The 73 Windsor series is in e-book format only

For more information on these and other novels by
Phyllis Bohonis check out her website

www.phyllisbohonis.com

A message from CAA National Office

Why you should consider applying for professional designation

The National membership committee recently made changes which might make it easier for you to qualify if you are a **self-published author**. Your work would qualify if it meets **4 of the 6** following criteria. The work:

1. Must be edited by an editor qualified by professional qualifications or experience (provide the name, contact, and qualifications of editor).
2. Must have a minimum level of net income of \$500 within the past two years (net income after the deduction of costs for printing, distribution, editing, design, publicity, and promotion; provide income and royalty statements).
3. Minimum number of 250 units sold within the past two years (provide statement of units sold).
4. Must be registered (ISBN, ASIN, or other).
5. Cover must be designed by a designer qualified by professional qualifications or experience (provide the name, contact, and qualifications of the designer).
6. Interior of the work must be designed by a designer qualified by professional qualifications or experience (provide name, contact, and qualifications of the designer).

The self-published work may be combined with work from other categories: Contact [Canadian Authors National Office](#) for details

Important Notices

Deadline for submissions to the 2016

National Capital Writing Contest is

Midnight FRIDAY, FEBRUARY 5, 2016.

(Get your entry postmarked if you're close)

CAA National Capital Writing Contest

Awards Night will take place on

Monday, May 9, 2016, at 7:00 PM (note date change)

in the Auditorium, Main Branch, Ottawa Public Library.

Winners (and finalists, time permitting) will be invited to read their entries.

**Canadian Authors Association
National Capital Branch**

2015-16 Executive & Coordinators

Please feel free to contact any of the following with suggestions or concerns

EXECUTIVE

Chair	Unfilled
Vice Chair Membership	Dr. Francois Mai
Vice Chair Programs	Debbie Rose
Recording Secretary	Unfilled (volunteer?)
Treasurer	Arlene Smith
Branch Historian	Gill Foss
Byline Editor	Sharyn Heagle

COMMITTEES

NCWC Contest Coordinator	Sherrill Wark
Byline Publisher	Dr. Robert Abell
Website Coordinator	Arlene Smith
Communications Distr.	Carol Stephen
Writing Circles (WCs)	
Coordinator	Unfilled (volunteer?)
Contacts	
Centerpoint	Kit Flynn
Centertown	Sharyn Heagle



© **Dr. Bob Abell**

What you Missed!!

At the November 10th General Meeting, Bobbi Florio Graham gave a presentation entitled **Tapping Your Innate Creativity**. *Following a brief self-introduction, Bobbi described some of the methods she uses to jump start imagination and encourage fearlessness in the writer.*

Then she put us to work.

Passing around a bag of assorted small items made from plastic or fabric, Bobbi asked each of us to select at random one item using our non-dominant hand and without peeking. Selections included a flower, a balloon, a piece of string, a straw, small plastic animals, etc. Stuff you might find in a toy box, or that crazy drawer we all have in our homes. My item was a small bird.

The challenge Bobbi presented was, using imagination and the item in our hands, devise a way to get ourselves to the top of a building. Some solutions were simple; others were elaborate, even convoluted. Each found an imaginative way to solve the problem, and induced great merriment in the process.

I knew my bird, unless it were an albatross, would never get me to the top of the building on its own, and such a solution was not creative in any sense. So I imagined my bird was a carrier pigeon. I could attach to its legs a string, at the end of which I would have affixed a rope. I would release the pigeon to fly around the chimney of the building then return to me. I could then pull the string with the attached rope around the chimney, and climb up the rope.

Frankly, imagining myself doing that is as unrealistic as riding on the bird, but Bobbi had encouraged us to be *fearless*, at least in our creative minds.

There were several other exercises, some collaborative, but all designed to get our creative juices going. The evening was a lot of fun.

Bobbi's presentation was interesting and thought-provoking, or should I say creativity-provoking. We were so impressed by it that **Byline** asked Bobbi to create a series of four articles for upcoming issues of the magazine.

She has agreed, and **this** issue of **Byline** contains the first of these articles.

Before following these articles, you might want to reference Bobbi's previous article in the **September-November** issue of **Byline**; you'll find it either in your Inbox, or on our CAA-NCR website - canadianauthors.org/nationalcapitalregion

Based on Bobbi's presentation at the November meeting, I think you'd find her creative workshop and/or online tutorial well worth investigating. Check them out on her website at <http://SimonTeakettle.com>.

CAA-NCR Program Information – 2016

Regular Meetings are held the 2nd Tuesday of the month, at 7:00 p.m., in McNabb Recreation Centre, 180 Percy Street east of Bronson Ave.

* * * * *

TOPIC: Taxes and the Writer

PRESENTER: Angela Doyle, BDO Canada LLP

DATE: Tuesday, January 12, 2016

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

What to claim and what's ineligible as a tax deduction can be complicated for a writer, and following the rules is essential if we want to avoid being audited. Most important, we all want to minimize our tax burden.

This presentation, for self-employed authors, provides tax related information on revenues, eligible expenditures, royalties, HST/GST issues, eligible tax credits and a discussion on the related tax forms, with suggestions on how to stay organized, and ideas on maintaining your personal data including bookkeeping and retention of documentation.

BIOS: Paul Downey CPA, CGA and Angela Doyle are with BDO Canada LLP in their Manotick office. Paul, a senior manager, has 26 years of personal tax experience and Angela, a supervisor, has 17 years of personal tax and bookkeeping experience. “We are looking forward to meeting you.”

* * * * *

TOPIC: Scribing Sex - Romancing The Page

PRESENTER: Jasmine Aziz

DATE: Tuesday, February 9, 2016

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

Jasmine will outline differences between erotica and romance - from definitions to delivery. She will give examples of how to craft stories according to the audience you are targeting, giving examples on the difference between mainstream sensual writing versus more explicit content. There will be discussion about the art of writing erotic content to elicit arousal and when this is beneficial to a story and when it is not.



This talk is based on the majority of questions Jasmine receives from authors asking how to write in various styles, eg. erotica vs. mainstream romance, and how they can tell the difference.

NOTE: This presentation contains explicit content and language due to the nature of the topic.

BIO: Jasmine Aziz is a retired vibrator seller. She worked as a consultant for four years doing in-home party presentations selling adult novelty toys. In that time she met many amazing and diverse women who inspired her to write a novel that would help both men and women navigate the subtle complexities of the modern woman's life. Her first novel, the comedic **Sex & Samosas**, straddles the genres of women's fiction, self-help and erotica while taking a humorous look at cultural and social issues. It has recently been optioned for a movie. Jasmine is currently putting the finishing touches to her next novel, a memoir, based on the wild and unconventional four years she sold adult toys entitled **Bring Your Own Batteries**.

* * * * *

TOPIC: Copyright, the Internet and the Writer

PRESENTER: Dr. Michael Geist

DATE: Tuesday, March 9, 2016

TIME: 7:00 – 9:00 pm

LOCATION: McNabb Recreation Centre, 180 Percy St. east of Bronson Ave.

DETAILS TO FOLLOW

**This corner could be yours
to promote your books, advertise
your services, or draw attention to
your blog**

A 1/8 page **Byline** ad is **FREE** to CAA-NCR members. Non-members - \$15.00 per single issue.

See additional pricing in this issue, or contact the **Byline** [editor](#) for details.