

Growing a Culture: An Artistic History of Ottawa 1981 – 2000

ART

Justin Wonnacott

was born in Belleville, Ontario in 1950. He is a photographer who also teaches, curates and writes about his subject from time to time. He has exhibited photographs regularly since 1974, and in 1992 began using computers as a tool to help make his artwork. Many of his large works are montages that use constructed imagery and integral texts to refer to his dialogue with pictures as an image maker and consumer.

Parallel to this project he also makes portfolios informed by photography's history and personal documentary. Recent projects in this area include a large body of work dealing with public art, an extensive examination of Ottawa's Somerset Street West made over a decade, images of fish titled "I remember + I forget" and a new work in progress which is made from hundreds of images of people taken on city streets. Common to all his work is a persistent interest in what photographs are, as ideas and objects and how they are deployed and used in art and popular culture. The current value of photography in society is a constant thread seen in all the work he produces.

His work has been seen in many solo and group exhibitions in Canada and shown abroad. His work is collected by the Canada Council Art Bank; Canadian Museum of Contemporary Photography; National Archives of Canada, The Ottawa Art Gallery, The Winnipeg Art Gallery, the City of Ottawa and others. He has been commissioned to create permanent public works of art in Ottawa and Toronto. He has curated exhibitions at the Canadian Museum of Contemporary

Photography, The Ottawa Art Gallery, SAW Gallery, and Kijkhuis, Den Haag, Holland,.He has taught at the University of Ottawa, the Nova Scotia School of Art and Design, and the Ottawa School of Art. In 2005 he received the Karsh Award from the City of Ottawa for his work.In 2009 he was inducted as a member of the Royal Canadian Academy

BOURDEAU, ROBERT

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=N1vPs06DA00](https://www.youtube.com/watch?v=N1vPs06DA00)

Robert Bourdeau, photographer (b at Kingston, Ont 14 Nov 1931). Self-taught, Bourdeau studied art history at Queen's University, Kingston, for one year, followed by architectural studies at University of Toronto.

Employed as an architectural technologist with Central Mortgage and Housing in Ottawa until 1985, he taught photography at University of Ottawa as adjunct professor from 1979 to 1993, and conducted a master class at the Banff Centre for Continuing Education and workshops in other locations in Canada and US.

Bourdeau began to photograph seriously in 1959 after meeting Minor White (American, 1908-1976), the influential teacher, writer and exponent of the photograph as metaphor. Other influences included Paul Strand, the early Modernist photographer, Cézanne and the Italian painter Morandi. Bourdeau's subjects have ranged from the traditional landscape through to architecture and the still life. He has also photographed as far afield as Sri Lanka, Mexico, Costa Rica, England, Ireland, France and the US. His use of large-format cameras (up to 28 x

35.5 cm) and an emphasis upon the contact print links him to a tradition in photography of exacting techniques and thoughtful previsualization before exposing the negative.

Bourdeau is a master technician in transforming the negative image into the positive print. Working only in monochrome, he produces beautiful prints that glow with an inner light.

Bourdeau's works are found in major collections in Canada and the US, including those of the [NATIONAL GALLERY OF CANADA](#), the Canadian Museum of Contemporary Photography, the Canada Council Art Bank, the [CANADIAN CENTRE FOR ARCHITECTURE](#), the [NATIONAL ARCHIVES OF CANADA](#), the Vancouver Art Gallery, the Winnipeg Art Gallery, the Art Institute of Chicago, the Los Angeles County Museum of Art, the Museum of Fine Arts, Boston and George Eastman House, Rochester, NY. In 2006, he was the recipient of the City of Ottawa Karsh Award.

DR JENNIFER DICKSON

was born in South Africa in 1936. Her father, John Dickson, was a veterinarian who specialized in the control of animal epidemics. As a result the family travelled widely and she was exposed from childhood to a vast range of contrasting environments:

She visited the Kalahari Desert, was moved by the vast sky over the barren veldt of the Orange Free State, and luxuriated in the sub-tropical foliage of the coastal areas of Kwa Zulu Natal.

At the age of seventeen she left Africa for London, England, to study as a painter at Goldsmiths' College School of Art, situated in London's dockland. In the 1950's London was still recovering from the bombing of World War II. The City of London was pock-marked with bomb craters, now softened by wind-sown wildflowers.

The garden as a concept slowly crystalized in her mind as a place of refuge, of tranquility, of contemplation; and so the artist's pilgrimage began. Mis-emigrating to Jamaica in 1968, Dickson commenced the drawings for her portfolio "The Song of Songs" in which the Thunbergia metamorphosized into the torso of the Beloved. This was her first garden-inspired oeuvre, completed in 1969 on immigrating to Montreal.

For over 30 years, Dr Jennifer Dickson has visited, studied and photographed the gardens of North America, Europe, Turkey and Australia. She has supported her practice as an artist by lecturing on gardens.

From the flamboyant exuberance of Renaissance fountains in Italy to the pomp and ceremony of a King's indulgence at Versailles, Dickson has celebrated the role played by water in the animation of gardens.

Often the soft cadence of running water cools the noon heat, as in the gardens of the Villa Lante in Italy. Or water serves as a mirror between earth and sky in Mapperton in Dorset, England. The role of fountains, pools, streams and water-stairs can be flamboyant, sonic, erotic, or reflective and sacred. The garden is a space apart, where material concerns can be left outside the gate, and on entering we can re-connect with the essence of life.

Throughout her career, Jennifer Dickson has worked in a variety of media in relation to gardens. On display are watercolours, the medium she started in as a child. Her passion for etching was influenced by the teachings of Stanley William Hayter, under whom she studied in Paris, France during the 1960s. From 1970 onwards, she became increasingly preoccupied with photography, working in collaboration with Howard Weingarden on cibachrome prints; and with Michael Bowie in the medium of silver-gelatin photographs. Since 2000, she has explored digital prints on watercolour paper, which she completes by hand-tinting in watercolour; thereby coming full circle.

FILMS SHOT IN OTTAWA

Captains of the Clouds (aka *Shadows of Their Wings*) is a 1942 [Warner Bros. war film](#) in [Technicolor](#), directed by [Michael Curtiz](#) and starring [James Cagney](#). It was produced by William Cagney (James Cagney's

brother), with [Hal B. Wallis](#) as executive producer. The [screenplay](#) was written by Arthur T. Horman, Richard Macaulay, and Norman Reilly Raine, based on a story by Horman and Roland Gillett. The cinematography was by Wilfred M. Cline, [Sol Polito](#), and [Winton C. Hoch](#) and was notable in that it was the first feature length Hollywood production filmed entirely in Canada. **Parts were shot at Uplands.**

MR. AND MRS. BRIDGE.

The home was built in 1930, and many of the features from that era have been left untouched over the years. For nearly six decades, 400 Acacia has served as the U.S. Embassy's ministerial home, which means that the second-highest ranking diplomat after the ambassador resided there. But after a recent land swap, the embassy moved its No. 2 envoy to another nearby property. The home is located in the centre of the old village of Rockcliffe Park. It was built for Mrs. Walter Bronson, who turned out to be a rather difficult client, according to local lore. Ms. Wilson says architect A.J. Hazelgrove delayed building the staircase to the second floor until the very last minute to prevent Mrs. Bronson from climbing the stairs and interfering with his work. In 1990, the home stood in as the residence of characters played by Paul Newman and Joanne Woodward in the film *Mr. and Mrs. Bridge*.

UNDERCOVER ANGEL,

also known as *Un vrai petit ange* (French title in Canada), is a [1999](#) film by writer/director [Bryan Michael Stoller](#). The [romantic comedy](#) starred [Yasmine Bleeth](#) and [Dean Winters](#). Most of this film was shot on location in Ottawa, Canada in July and August 1998. Some of the locations were the Canal Ritz Restaurant, Thunderbird Mini-golf and Go-Karts, [The Supreme Court of Canada](#), and the Chapters location at the Pinecrest Shopping Centre. The scenes featuring Casey Kasem were filmed in a studio at CTV Ottawa. A scene was scheduled to be filmed with [Jim Varney](#), but was cancelled due to Yasmine Bleeth's agent refusing to allow her to be in a movie with him. Ultimately his part was played by a local actor in Ottawa as head of the go-kart track.

DISTINCT FEATURES

Derek Diorio arrived in Ottawa from Montreal in the mid-seventies to attend Carleton University. Within four years he had dropped out of Carleton but had picked up a valuable education at CKCU-FM, Carleton's campus radio station, where he acquired a taste for broadcast media and entertainment as well as an appreciation of the vast talent available in Ottawa. It was at CKCU that he developed a desire to create and be part of an Ottawa entertainment scene. Between 1979 and 1999 he co-founded Sound Venture Productions, the Ottawa Improv League, the Skit Row comedy troupe, the Skit Row Comedy Club, the Creative

Block, Diorio Production and Distinct Features.

His ultimate goal was to produce and direct feature films from Ottawa with Ottawa talent. To that end he worked to develop local writers, art directors, cinematographers and crew, culminating with the production of Ottawa's first feature film "Two's a Mob" in 1997. In 1999 he directed and co-produced "House of Luk" starring Pat Morita (The Karate Kid) and Michael Moriarty (Law & Order). In 2000 he created a micro studio that produced 3 indie features - "A Taste of Jupiter". "Punch & Judy" and "The Kiss of Debt", which employed hundreds of Ottawa actors and starred Patrick McKenna, Eli Wallach, Teri Garr, Graham Greene and Ernest Borgnine.

. In November 2007 he was inducted in the Algonquin Media hall of Fame. In January 2008 he was presented with ACTRA's Lorraine Ansell Award of Excellence for his outstanding contribution to the Ottawa film and television community.

LITERATURE

Joan Finnigan 1925 - 2007

was born in and raised in [Ottawa](#). Finnigan died in Ottawa on August 12, 2007 at the age of 91. She was the daughter of [Frank Finnigan](#), an [Ottawa Senators](#)' hockey legend, and mother Maye Horner. She was educated at Lisgar Collegiate, [Carleton University](#) and [Queen's University](#). Together with her husband, Grant Mackenzie, whom she

married in 1949, Finnigan had three children. MacKenzie died in 1965 and Ms. Finnigan raised the children as a single mother, while supporting the family through her writing. Her daughter Martha recalls as a child falling asleep to the sound of the typewriter at night.. After graduating from university, Finnigan began her career as a teacher and reporter for the [*Ottawa Journal*](#). She won the Canadian Genie Award for Best Screenplay in 1969 for the 1968 film [*The Best Damn Fiddler from Calabogie to Kaladar*](#), which starred [*Margot Kidder*](#). The film also won the Canadian Film Award for Film of the Year.

She published over thirty books during her career, half of them inspired by her native [*Ottawa Valley*](#), including her ground-breaking, best-selling oral histories such as *Some of the Stories I Told You Were True*, *It Was Warm and Sunny When We Set Out*, *Legacies, Legends & Lies*, *Tell Me Another Story* and *Tallying the Tales of the Old-Timers*. Her oral histories have won several prestigious regional awards, while her poetry compendia, *The Watershed Collection* and *Wintering Over*, were shortlisted for the Pat Lowther and Trillium Awards, respectively. She also authored 14 collections of poetry, radio scripts, newspaper and magazine articles. Her final oral history "Life along the Opeongo Line" was published in 2004. Finnigan was honored in Ottawa with the declaration of April 16, 2005 as "Joan Finnigan Day" by Ottawa's Mayor Chiarelli. She published her 14th collection of poetry in 2007, "Looking for a Turnout."

<http://ventsenator.narod.ru/OldScoresNewGoals/1/TheLegend.html>

Old Scores, New Goals

THE STORY OF THE OTTAWA SENATORS

By Joan Finnigan

I was born in Ottawa in 1925, the eldest child of Maye Horner and Frank Finnigan, both then aged twenty-four. The year before, my father, known then throughout the Ottawa Valley hockey circuit and later throughout the hockey world as "The

Shawville Express," had signed his first National Hockey League contract for \$1,800 per season with the Ottawa Senators. Bonuses from Frank Ahearn, owner of the Senators, brought my father's salary for that first year up to \$3,400.

Prior to turning pro, my father had worked as a lineman for Bell Telephone in Pontiac County in Quebec and, according to Valley legend, was up a telephone pole when the long distance call came up from Ottawa proclaiming to the whole countryside "instamatically" that Frank Ahearn of Ottawa was calling Frank Finnigan of Shawville. Someone ran from the Chinese restaurant on Main Street to tell my father.

For years afterwards one of my mother's constant refrains was, "Oh, if only he had stayed with the Bell! He wouldn't have gotten a swelled head, and he wouldn't have taken to drink, and he wouldn't have got in with all those dreadful people . . . and we wouldn't have . . ." The meteoric and chaotic life of the professional hockey star would have been bypassed for the more orthodox predictable life of the Big Company employee with what seemed to her, I am sure, all its enviable advantages: the punctuality of nine-to-five hours, the holidays with pay, the certain pension at retirement age, the "safe" life away from the constant threats and emotional dangers of living in the limelight.

Even though my father was a national idol in an era when the country seemed to have very few, he chose to live in Centretown Ottawa on McLeod Street, first block west of Bank Street, in an unpretentious one-bathroom house. Our middle-class neighborhood was home to such future celebrities as Lorne Green, Fred Davis, and Paul Anka. I suppose my father could have chosen a more prestigious area of the city in which to raise his family. But he had wanted Centretown, he told us later, because "It was close enough that I was able to walk to work."

Yet he was never known to walk to work — or anywhere else, for that matter! He always drove one of his annual succession of new cars three blocks over to Argyle Avenue where the old Auditorium stood in those days on the site of the present-day ymca. There, the only professional hockey club in the history of the Capital City, the Ottawa Senators, had their home base, practiced and trained, hosted the National Hockey League teams in an international circuit which included the Toronto St. Pats, the Montreal Canadiens, the Montreal Maroons, the Chicago Black Hawks, the Boston Bruins, the New York Americans, the New York Rangers, and the Detroit Red Wings. Two years after I was born, the Ottawa

Senators won The Stanley Cup; my father, a wet-behind-the-ears rookie brought down the telephone pole to inject new blood into the playoffs, had scored the winning goal. "

It is often said in Canada that children of hockey players are fit-tered for skates before they are fitted for shoes. In retrospect I recognize that, figuratively speaking, we almost grew up on our skates. Frigid, Siberian Ottawa was a good place for a professional hockey player to raise a family, some of whom he certainly intended to follow in his footsteps. Ottawa was then, as I remember it, nine months of ice and snow. The second fully recognizable season was two months of summer, usually spent at Sand Bay on the Quebec side of the Ottawa River. Spring was merely an undelineated period in between winter and summer, a few weeks of taking off your winter coat, and being told to put it back on again (I once skied on the 24th of May on the north slopes of Camp Fortune). Like spring, autumn was just a brief sigh of sadness for summer's end, the click of the furnace going on the first of September, the after-school aromas of mother's jams, pickles, and grape juice in the kitchen, the barrels of apples and bags of potatoes put into the cold storage in the basement, winter hems let down, snow shovels standing in position. Our profound Canadian yearning for winter would almost equate with the passionate longing of the English poet who wrote, "Oh, to be in England now that April's here!" Annually, we danced an ecstatic welcome to the First Snow.

We grew up in a glassy sea of skating rinks — one on Gladstone Avenue near us (now the site of MacNab Park); one at Glashan Street School (although they locked it on weekends and you had to climb with your skates on up the eight-foot-high chain-link fence to get in); and one on Second Avenue to which one sometimes aspired if one had a "crush" on a young man of the moment who lived in the Glebe. There was the Rideau Canal — until someone drowned and it was banned as a skating rink. Given certain quick-freeze ice conditions before too much snow had fallen, sometimes all the streets of Centretown became skating rinks. On Saturday afternoons for ten cents there was skating at The Auditorium, affectionately called "The Rink," to the "Skater's Waltz" and the "Blue Danube." And then there were all the backyard rinks.

We always had a backyard rink. Our days and nights were filled with the slashing of sticks and the crashing of pucks. Centretown was populated then by people raising families and, with five of us at home, it was easy to pick up a team anytime along the street. We played after school and on the weekends and even in the cold winter nights when we turned on the back porch lights and lit the ice. In time,

flying pucks actually wore holes right through the wood in our back porch. Girls were not really welcome on the backyard rinks, unless there was a shortage of neighborhood boys, and my brothers tell now how sometimes they were told on the sly to take their younger sister off the rink for "ragging" (hanging onto) the puck.

On below zero nights when there was not the cutting of ice by sharp skates or the crashing of the puck on the boards, there was the steady sound of the necessary hosing. Indeed, one painting that has not yet been done by a Canadian artist, to my knowledge, is of that solitary figure, the rink-maker or the icer, standing out in the crispness of a twenty below January night, alone under the lights, moving the hose carefully over the ice surface. There should be an historic plaque somewhere to commemorate the passing of this unsung national hero. Along with the frozen ponds, lakes, and rivers of this country, the backyard rinks generated our national game and spawned some of our greatest teams and players.

During the day in the house on McLeod Street we lived the relatively ordinary life of all the children growing up in Centre-town in that era. But, from an early age, on singular nights we had a heady and perhaps enviable experience when we went to watch our father's games at The Rink {and later when he was with Toronto Maple Leafs at Maple Leaf Gardens). My brothers and sister and I took turns going with mother, dressed in our Sunday Best, and sitting in the Special Box then reserved for families of players. As a little girl I was secretly mortified by the boorish manner in which the players, including my own father, cleared their noses by using their hands and then wiping the phlegm on their pants. I had already started to grow up in the world of beautifully-embroidered handkerchiefs for ladies, boxed in sets for Christmas-giving, and clearly the only proper vehicle known then to man for the business of nose-blowing. My sister later confessed that as a young child she was so bored that she could never sit still or even keep awake through an entire N.H.L. game, and remembers well going to sleep inside my mother's big black seal coat.

My brothers were much more aware of the course of my father's hockey career. They lived and breathed hockey. Not only did they practice to be great hockey players like their father before them, but they followed the games in amateur leagues throughout the "hockey city" which Ottawa was in those days.

André Alexis

Winner of 2015 Giller for FIFTEEN DOGS. (born 15 Jan 1957 in [Port of Spain, Trinidad and Tobago](#)) is a [Canadian](#) writer who grew up in [Ottawa](#) and currently lives in [Toronto, Ontario](#). His [debut novel](#), *Childhood* (1997), won the [Books in Canada First Novel Award](#), and was a co-winner of the [Trillium Award](#). Following his parents, who left Trinidad in the late 1950s, André Alexis and his younger sister immigrated to Canada in 1961. After a short stint in the southwestern Ontario town of Petrolia, Alexis and his family moved to Ottawa, where he subsequently spent most of his youth.

Alexis began his artistic career in the theatre, and has held the position of playwright-in-residence at the Canadian Stage Company. His first published work of fiction, **Despair and Other Stories of Ottawa (1994), was short-listed for the Commonwealth Prize. In his mid-twenties and with just one published short story, he was working in an Ottawa bookstore when by chance he met the Canadian literary icon, Norman Levine. He has said that as a result of this meeting he was encouraged to continue on his chosen path as a writer.**

Childhood (1998), Winner of the 1998 Amazon.ca/Books in Canada First Novel Award and co-winner of the Trillium Book Award for the same year (which he shared with Alice Munro), this novel was also short-listed for THE GILLER PRIZE. A fictional autobiography, the story of middle-aged protagonist Thomas MacMillan, who reflects on the relative isolation of his early life with his unconventional Trinidadian grandmother. Although Thomas remains intimately attached to both the recollected places of his past and the city of his present, Ottawa, this novel also reveals the inherent uncertainty of his ongoing desire for a lasting sense of home.

The issues of race and racism, exile and displacement are virtually absent from Alexis's work. Trinidadian origins. Alexis published *Ingrid and the Wolf*, his first work of juvenile fiction, in 2005. *Asylum*, his most recent novel, was published in 2008 and is set in Ottawa during the

Mulroney years. Alexis lives and works in the city of Toronto, where he hosts CBC Radio's Skylarking, reviews books for the Globe and Mail, and acts as a contributing editor for This Magazine. The first time Thomas walking in from Manotick with his mother, who has just been abandoned by a boyfriend and who has just come back into his life when he was ten.

- **Bank Street** boredom, beauty(Lansdowne) boredom (buses 1,4,7)
- **Billings Bridge:** happiness (intellectual) despair (emotional)
- **Elgin Street:** desire, friendship (buses 14 and 5)
- **Major's Hill Park:** strange advances
- **War Memorial:** anxiety (death or sex related)
- **National Arts Centre:** friendship, quiet, hush
- **St. Laurent Blvd:** desperation.

Charles De Lint.

Charles de Lint was born in 1951 in *Bussum*, the *Netherlands*, and his family emigrated to Canada when he was four months old. He grew up in Canada, as well as overseas, has lived in *Ottawa* since he was eleven. In his late twenties to early thirties, he worked in a record store and played with a Celtic band on the weekends. Charles de Lint started writing in 1983 and has been a full-time writer ever since, publishing around forty books between 1984 and 1997. His genre, that of contemporary fantasy, which combines the real world with the "otherworld," allows the co-existence of the natural and the supernatural. This has been called a metaphor for the lack of indigenous folklore in most of multi-cultural Canada living side by side with the living oral traditions of the Native Americans. De Lint, however, draws upon not only North American Aboriginal culture, but also the folklore of other cultures. For example, his novel, *Moonheart*, uses elements of both

Native American and Welsh folklore. Many of his early books are set in Ottawa, while others (1990-2009) have centered around his fictional North American city of [Newford](#), inspired by de Lint's favourite aspects of various North American cities. A regular cast of characters make reappearances in many different books. In a recent Random House poll he was voted one of the top 50 writers in North America. Quinn's pub is mentioned in **Moonheart**.

“Sara pushed the empty fish and chips basket across the table. She had a window seat in O’Brien’s that commanded a good view of the front entrances to the Bayou.

Constable Paul Thompson had been nursing a cold cup of tea for the past three-quarters of an hour. He’d taken a seat further back in the restaurant. He’d taken a seat further back in the restaurant where he could keep an eye on Sara without being too conspicuous.

Daniel Poliquin

Born in Ottawa in 1953, Daniel Poliquin is one of Canada's leading francophone writers. The author of nearly a dozen books in French, mainly novels and short story collections, he holds Master's degrees in both German and Comparative Literature, and a doctorate in French Literature. Poliquin's early works, such as his first novel, *Temps pascal* (1982), and *L'Obumsawin* and *Nouvelles de la capitale* (both 1987), sought to establish the existence of Franco-Ontarian literature.

Poliquin's third novel *Visions de Jude* (1990; translated into English as *Visions of Jude* and republished in 2000 as *La Côte de Sable*) earned

him the 1990 Grand prix du Journal de Montréal and the 1991 Prix littéraire Le Droit; his novel *L'écureuil noir* (1995; translated into English as *Black Squirrel*), was a Governor General's Award nominee and won the 1995 Prix littéraire Le Droit; and *L'homme de paille* (1998; translated into English as *The Straw Man*) won the 1998 Trillium Book Award, the province of Ontario's top writing prize. Poliquin was also awarded the Shaughnessy Cohen Prize for Political Writing for his non-fiction work *In the Name of the Father: An Essay on Quebec Nationalism* (Douglas & McIntyre, 2001), the English version of *Le Roman colonial* (2000).

Most recently, Poliquin's latest book, *A Secret Between Us* (Douglas & McIntyre, 2007) was short-listed for the 2007 Giller Prize while the French version, *La Kermesse* (Éditions du Boréal, 2006), won the Ottawa Book Awards, as well as being a nominee in the French-language category of the 2007 Trillium Book Awards. The award-winning author is also a Chevalier in the Ordre de la Pléiade, a recipient of the Queen's Jubilee Medal, and a Member of the Order of Canada. In 2006, he was awarded an honorary doctorate from the University of Ottawa.

Elizabeth Hay.

(born October 22, 1951) is a [*Canadian novelist*](#) and short story writer. Her novel *A Student of Weather* (2000) was a finalist for the [*Giller Prize*](#) and won the CAA MOSAID Technologies Award for Fiction and the TORGI Award. She has been a nominee for the [*Governor General's Award*](#) twice, for *Small Change* in [*1997*](#) and for *Garbo Laughs* in [*2003*](#), and won the Giller Prize for her 2007 novel [*Late Nights on Air*](#). In 2002, she received the [*Marian Engel Award*](#), presented by the [*Writers' Trust of*](#)

[Canada](#) to an established female writer for her body of work — including novels, short fiction, and creative non-fiction. Hay was born on October 22, 1951 in [Owen Sound, Ontario](#). She is the daughter of a high school principal and a painter. She spent a year in England when she was fifteen, then returned to Canada to attend the [University of Toronto](#). In January, 1972, she quit university before finishing and travelled out west by train. In 1974 she moved to [Yellowknife](#), NWT. She worked for ten years as a [CBC](#) radio broadcaster in [Yellowknife](#), [Winnipeg](#) and [Toronto](#) and then moved to [Mexico](#), where she freelanced. In 1986 she moved to [New York City](#), and then returned to [Canada](#) in 1992 with her family. She lives in [Ottawa](#) with her husband Mark. She has two children: a son, Ben, and a daughter, Sochi.

From *Short Change*, which is a book about friendship.

“Outside the gladioli were dying. Inside the dahlias were sturdy in the vase. The house was perfect for keeping flowers - with each floor the temperature dropped five degrees and there were three floors’ going downstairs was like approaching a cool riverbank. In this soft Canadian neighbourhood people stopped and spoke to us, but not for long. They came in for a beer but they didn’t overstay. They were civil and friendly.”

ONLY MOUTH RHYMES WITH SOUTH

In Ottawa South, the word of mouth
Is eloquent, loquacious

In Ottawa South, a teacher’s loudmouth

Gathers playground pupils like chicks to the coop

In Ottawa South, they practiced mouth to mouth

Dressed up as firemen in the Old Fire Hall

In Ottawa South, an open mouth
Sends a song through the Folklore Door
In Ottawa South, through an ad-hoc goalmouth
A someday soccer star slips the ball
In Ottawa, the adult children try not to bad mouth
Fading parents as they leave the Perley gates
In Ottawa South, she raised her mouth
To mine for the first and last time
In Ottawa South, a literary motor mouth
Is reciting rude poetry in a kitchy cinema

Francis Itani

Born in Belleville in 1942, Itani grew up on the Quebec side of the Ottawa River, near Ottawa, the middle child of five. She boasts a dual BA (in English and psychology) and an MA in English lit and has worked as a nurse in hospitals across the country. She speaks English, French, German, and some Japanese and Spanish. She hates flying, but grits her teeth and does it. She composes longhand, in scribblers, and travels with a box of Papermate pens (not her favourite, but Pilots tend to leak on flights). She walks three miles a day, capped with 17 minutes of Tai Chi.

Her ninth book and first novel, *Deafening*, due this fall from HarperCollins Canada, is already like no first novel this country has ever seen. Rights have been purchased by publishers in 20 countries, including Japan, the U.S., the U.K., Germany, Brazil, Italy, Portugal, France, and Spain. Itani's American publisher, Grove Atlantic, reportedly paid \$275,000 (U.S.) for American rights, while Britain's Hodder Stoughton forked over the equivalent of \$500,000 Canadian. Itani's agent, Jackie Kaiser of Westwood Creative Artists

in Toronto, reports that Japanese rights were sold for the highest bid the agency has ever received for that territory. As we sit talking, *Deafening's* Dutch translation is in production, way across the sea; its release in The Netherlands will coincide with its release in Canada. The book, in short, will propel its author onto the international scene. It will also make the long-toiling Itani – as yet little known outside literary circles – a millionaire.

Review of Requiem

“The time is 1997. Bin Okuma, a middle-aged Japanese-Canadian visual artist living in Ottawa, is in mourning after the sudden death of his wife five months before. When his sister suggests he visit their father in Kamloops, Bin makes an impulsive decision to go on a cross-country road trip, accompanied only by his dog. His intended destination is the site of an internment camp in interior British Columbia, where he was incarcerated as a child during and after the Second World War. On the long drive west, Bin thinks about his childhood and his marriage, about his university-age son’s early years, about the familial friendship he and his wife developed with an elderly Ottawa neighbour. He recalls family vacations when his son was young, and relives the circumstances of his wife’s untimely death. But mostly, he bears witness to his five years in the internment camp.

Lawrence Martin,

Lawrence Martin is a Canadian journalist and author of several books on Canadian politics.[1] Born in 1948 and raised in Hamilton, Ontario, he received a Bachelor of Arts in political science from that city's

McMaster University in 1969, and a Master of Public Administration from Harvard University in 1983.

Martin has spent many years at the Canadian newspaper The Globe and Mail where he began as a sports reporter in 1974. He served as the newspaper's Washington, D.C., bureau chief from 1978 to 1981, and as Moscow bureau chief from 1985 to 1988.[1] He was then national affairs columnist for the Southam chain until July 2001.

Now living in Ottawa and a columnist for The Globe and Mail, and iPolitics, Martin also writes an occasional column for the Quebec daily La Presse and appears frequently on Canadian television and radio as a political commentator.

Much of Martin's efforts in recent years have focused on writing biographies about contemporary Canadian political figures. Martin has written ten books during his career, including a biography of Canadian hockey player Mario Lemieux.

He wrote a controversial biography of Quebec sovereigntist leader Lucien Bouchard which was followed by his books on the life and career of Canadian prime minister Jean Chrétien, in two volumes titled "Will to Win" and "Iron Man". Harperland: The Politics of Control, a book about the first four years of Prime Minister Stephen Harper's governance was released in October 2010, lives in Ottawa South. Martin is also the instigator of Canada Book Day, which is April 23rd, the day Shakespeare died and Cervantes.

Anthony Hyde/ China Lake

Denise Chong / Concubine's Children

Roy MacGregor

born in the small village of Whitney, Ont., in 1948.

Before joining The Globe and Mail in 2002, he worked for the National Post, the Ottawa Citizen, Maclean's magazine (three separate times), the Toronto Star and The Canadian Magazine. He has won numerous awards for his journalism, including two National Newspaper Awards, several National Magazine Awards and twice the ACTRA Award as the best television drama writer in the country.

He is also the author of nearly 40 books, 23 of them in the internationally-successful Screech Owls Mystery series for young readers. His adult books include *A Life In the Bush*, which won the Rutstrum Award as the best book on the wilderness published in North America between 1995-2000. His previous book, *Home Team: Fathers, Sons and Hockey*, was nominated for the Governor-General's Award in 1996. He has also written two novels, *Canoe Lake* and *The Last Season*.

His latest book is *Canadians: A Portrait of a Country and Its People*. In 2005 he was named an officer in the Order of Canada.

MacGregor lives in Kanata, Ont., with Ellen. They have four children.

Cyril Dabydeen Cyril was the last poet laureate of Ottawa, and with amalgamation it makes perfect sense to revive the idea.

Quebec or Newfoundland; the Territories...

How far we make a map out of our solitudes,

As we are still Europe, Asia,

Africa; and the Aborigine in me

Suggests love above all else –

The expansion of territory (“make a map”) here is driven by a desire for more company. Love will ultimately unite all, and the poem emphasizes Canada as one country, regardless of its people’s heritage:

I raise a banner high on Parliament Hill –
Crying “Welcome!” – we are, you are...
OH CANADA!

Clive Doucet is a regional councillor. He writes well about old neighbourhoods.

From *After Star Wars*

Oh dear
Mary Connoly
Do you remember
the time you were walking
down Gladstone Street
and I called out
from the other side.
Mary Connoly, Mary Connoly
A carpenter’s dream
Flat as a board
and Straight as an Arrow
You ignored me as you should have.
It was a dumb thing to say.
Yet,
that moment sticks
in my mind.
One of those instants

my head swings to when at rest.
I have no control.

Don't ask to remember it.

You walking down the sidewalk
in your flowered dress.
Me on the other side.
The cars on Gladstone
passing by.

Maybe you didn't even hear.

Ottawa is a dark city
In the winter months.
Flashes of grey light from a
classroom window;
dark as I trudged home
along Gladstone Street.

Charlotte Gray

(born 3 Jan 1948) is a [*Canadian historian*](#) and author. Born in [*Sheffield, England*](#) and educated at [*Oxford University*](#) and the [*London School of Economics*](#), Gray came to Canada in 1979. She worked for a number of years as a journalist, writing a regular column on national politics for [*Saturday Night*](#) and appearing regularly on radio and television discussion panels. She has also written for [*Chatelaine*](#), [*The Globe and Mail*](#), the [*National Post*](#) and the [*Ottawa Citizen*](#). Gray is an adjunct research professor in the Department of History at [*Carleton University*](#), and holds honorary degrees from [*Mount Saint Vincent University*](#) in [*Halifax*](#), the [*University of Ottawa*](#) and [*Queen's University*](#). In 2003, she was awarded the UBC Medal for Biography, and the Pierre Berton Prize

for distinguished achievement in popularizing and promoting Canadian history. She has won or been nominated for most of the major non-fiction awards in Canada. In 2004 she served on the jury for the prestigious [Scotiabank Giller Prize](#). In 2007, she was made a Member of the [Order of Canada](#). In 2004, Gray appeared on the [CBC Television](#) series [The Greatest Canadian](#) advocating for Sir [John A. Macdonald](#), Canada's first [Prime Minister](#). Gray lives in [New Edinburgh](#), a community in [Ottawa](#).

- *Mrs. King: The Life and Times of Isabel Mackenzie King* 1997
- *Sisters in the Wilderness: The Lives of Susanna Moodie and Catharine Parr Traill* 1999
- *Flint & Feather: The Life and Times of E. Pauline Johnson, Tekahionwake* 2002
- *Canada, A Portrait in Letters* 2003
- *The Museum Called Canada* 2004
- *Reluctant Genius: The Passionate Life and Inventive Mind of Alexander Graham Bell* 2006
- *Gold Diggers: Striking it Rich in the Klondike* 2010

Gwyn, Sandra

When Sandra Gwyn, the award-winning journalist and author, died on Friday, it was remarked by one of her wiser friends that she had staged her final departure much as she had managed her life: with style, courage and more than a trace of the dark wit she brought to mainstream Canadian journalism from her beloved Newfoundland. Although Gwyn, who first built a significant national readership in a series of penetrating profiles and cultural articles for Saturday Night magazine in the mid-'70s, was only 65 when she died, she had been fighting cancer for several years. A remission in her final year helped her show everyone who came within her orbit that the imminent threat of death was an incentive to live life full-out. To the end, she defied the predictions of doctors with the same gutsy spirit that once saw her berate Conrad Black

in public.

She was born in St. John's, in 1935, the daughter of an idealistic young colonial civil servant, Claude Fraser, and his wife, Ruth. Shorn of its dominion status due to an implacable combination of political corruption and Depression economics, Newfoundland had never been worse off. These circumstances, along with Gwyn's feisty disregard for conventional Canadian cultural proprieties, were crucial components in her fierce Newfoundland pride, which manifested itself throughout her career.

No one bright or artistic from that province was allowed to develop their talent unnurtured by her sharp, decisive eye. Whether it was the paintings of Mary and Christopher Pratt, the wicked black humour of Codco, or the books of Kevin Major and Patrick Kavanagh, Gwyn prowled her native turf, searching out talent and making sure the rest of Canada took it seriously. Her essay in Maclean's 1997 cover package on Newfoundland was a typically lyrical account of her beloved island.

But Sandra Gwyn was much more than a provincial booster. Her two brilliant books of Canadian social history (*The Private Capital: Ambition and Love in the Age of Macdonald and Laurier* and *Tapestry of War: A Private View of Canadians in the Great War*) established special standards for the genre: a keen eye for penetrating gossip; compassionate insight into the almighty pickles people get themselves into; and sheer delight in all the permutations possible in social interaction.

Gwyn won the 1984 Governor General's Award for nonfiction for *The Private Capital*, which pleased her mightily, but not as much as the steady stream of acknowledgments from ordinary readers. In a moving ceremony at Gwyn's Toronto home on May 17, her 65th birthday, Gov. Gen. Adrienne Clarkson presented her with the Order of Canada - an honour that Gwyn, the social chronicler, undoubtedly relished.

Although she was published widely in Canada and internationally, she had a particularly close writer-editor relationship with Robert Fulford at *Saturday Night*. When Conrad Black's Hollinger Inc. purchased the magazine in 1987, prompting Fulford's departure, Gwyn was outraged.

Spotting the media tycoon emerging from the Royal Opera House in London, she gave him a ferocious piece of her mind.

The other creative force in her life was her marriage to Richard Gwyn, the columnist and political biographer. Married for 42 years, the Gwyns fortified each other emotionally as well as professionally. The books they dedicated to each other tell the tale, as did the countless gatherings at their home where writers, artists and politicians mingled with gardeners and bankers. Sandra Gwyn accomplished much in her life. Perhaps her greatest accomplishment was this: she gave journalism a good name.

Great Canadian Theatre Company History

The Great Canadian Theatre Company was founded in 1975 by a group of professors and graduate students at Carleton University.

Riding a wave of cultural nationalism, founders Robin Matthews, Larry McDonald, Bill Law, Greg Reid and Lois Shannon envisioned a theatre company that would produce only Canadian plays, especially those with social and political relevance. Driven by a dream to place Canadian stories and Canadian history front and centre in our country's universities and theatres, the company launched its first production in August of 1975.

For several years, GCTC was entirely volunteer-run, performing first at the University, and then in the Old Firehall that is now the Ottawa South Community Centre. Even as a young company, the GCTC founders knew that there was an audience that craved Canadian theatre that is emotionally charged, intellectually engaging and socially and politically relevant.

In 1982, with a huge outpouring of support from the City of Ottawa, then-Mayor Marion Dewar, Councillor Toddy Kehoe, the financial backing of 700 people and the technical assistance of Phil Sharp of the School of Architecture at Carleton University, GCTC claimed its own permanent home at 910 Gladstone Avenue by transforming a truck repair garage into a 230-seat theatre.

The new theatre opened with the collectively authored Sandinista! a large-scale production about Nicaragua that went on to tour nationally to critical acclaim.

During the 1980s and 1990s, the company expanded both its staff and audience. It gained national recognition for producing the work of notable Canadian playwrights, as well as Ottawa-based writers.

The company began to commission and premiere new plays, and also added the production of contemporary international work to its mandate. GCTC has produced over 84 world premieres to its credit.

GCTC Artistic Directors include Lois Shannon (1975), William Law (1975-1978), Larry McDonald (1978-1980), Patrick McDonald (1980-1987), Steven Bush (1987-1992), Arthur Milner (1992-1995), Micheline Chevrier (1995-1999), Lorne Pardy (1999-2005), Lise Ann Johnson (2005-2012) and Eric Coates (2012-present).

By the dawn of the 21st century, GCTC had outgrown its facility at 910 Gladstone and in 2002; the board and staff of GCTC began planning for a capital project. In 2004, GCTC announced that the family of the late Irving Greenberg would be donating \$2.5 million dollars, the largest private donation to an Ottawa arts organization towards the construction of a new home for GCTC at the corner of Holland and Wellington in Kitchissippi Ward. Construction of the Irving Greenberg Theatre Centre was completed in the summer of 2007, launching a new era in the company's history. The Irving Greenberg Theatre Centre, which includes a 262-seat mainstage theatre, a flexible black box studio theatre, and two spacious lobbies, has allowed GCTC to expand its community-based activities.

MUSIC

Ottawa Jazz Festival

What began as a weekend of outdoor jazz in Major's Hill Park back in 1980 has evolved into one of the National Capital Region's most highly anticipated musical events of the summer.

The OIJF was founded in 1980 by local musicians Bob Misener and Tony Pope –subsequently joined by the late Bill Shuttleworth – who wanted to throw a summertime jazz festival to celebrate and develop the popular jazz scene in Ottawa. Jazz festivals were still a relatively new phenomenon in Canadian cities, and there really was no grand design behind Ottawa's first edition.

Tunes from the popular Live album recorded in 1977 at the band's first long-standing Friday night gig at the Black Bottom in downtown Ottawa. Featuring Roger Cramphorn (clarinet), Rod Digney (trombone), Ron Laight (bass), Mick Collins (trumpet), Dave Cook (banjo) and Tony Pope (drums)

Huggett Family.

Ottawa-based vocal and instrumental ensemble devoted chiefly to medieval, renaissance, baroque, folk and pseudo-folk music active 1966-82: Leslie Huggett, his wife, Margaret, and their children Andrew, Jennifer, Ian, and Fiona.

Leslie (b London 1 Jun 1929, a one-time french hornist with the Royal Philharmonic Orchestra in London, who moved to Ottawa in 1954 to

direct a chamber music program at the RCAF base and later played in the Ottawa Philharmonic) was music director and played bass viol. Margaret (b London 18 Nov 1931) played virginal, spinet, and harpsichord. Andrew (b Ottawa 22 Jul 1955) played oboe, baroque violin, lute, and guitar and arranged the repertoire of traditional and contemporary songs. Jennifer (b Ottawa 15 Nov 1957) played cello and viola da gamba. Ian (b Ottawa 26 Sep 1959) played viola and treble viol. Fiona (b Ottawa 28 Apr 1961) played violin and tenor viol. The family performed in costume. All the members sang, and each played instruments from the woodwind family - recorders, krumphorns, etc. The family began giving private concerts in 1966 - the children playing only recorders at the time - while Leslie and Margaret were teaching the Orff method in Westchester County (New York) schools. After preparatory work in Greece and England, the family made its formal debut in 1969 at a self-promoted concert at the [NAC](#). Further study, with [Canada Council](#) support, took the Huggetts for several winters to England, where they studied renaissance music with Edgar Hunt and baroque music with Trevor Pinnock. The children had extensive training in Ottawa and London as string players. The family performed frequently at the NAC, across Canada on tour, in London (Wigmore Hall) and Paris ([Canadian Cultural Centre](#)), in Germany and Greece, and on CBC and BBC radio and TV. In 1975, on tour with Les Grands Ballets Canadiens, the Huggetts performed Harry [Freedman's](#) score for Brian Macdonald's ballet *Romeo and Juliet*. The LPs *The Huggett Family* (1973, Daffodil DAF 10044) and *A Renaissance Delight* (1975, Daffodil DAF 10053) were made in England. An LP called *The Huggett Family* was made for the CBC (SM-280) in 1977 and two LPs were produced on the group's own label *My Lute Awake* (1980, Ayre 3923) and, with the Cathedral Singers of Ottawa, *Renaissance Noël* (1981, Ayre WRC1-1742). The family also may be heard in the [NFB](#) productions *Aucassin et Nicolette* and *A Christmas Story*. Huggett Family programs, often built around specific themes, include *At the Field of the Cloth of Gold and Beyond* and *King Henry VIII and His Women*, featured at the [Shaw Festival](#) in July 1978. The family made a

tour of Canada for the JMC ([YMC](#)) in 1978-9. Reviewing a performance by the Huggetts at the 1975 [RCCO](#) Convention in Toronto, [Kenneth Winters](#) wrote (in *AGO & RCCO Music*, October 1975): 'Their Renaissance repertory is by far their best... The music was sweetly chosen, the dancing decorous, the singing soft and pure, and all of it radiantly human'.

The group disbanded at the end of their 1982 season. In 1991 in Markham, Ont, Leslie and Margaret ran the Huggett Family Music Studio (founded 1984), which emphasized the development of musical talent in children. Their own children pursued individual careers: Andrew, based in Ottawa, composed music for films and commercials; Jennifer married and lived in Switzerland and played cello occasionally with the Lugano Radio Orchestra; Fiona was a member of the English Consort; Ian was active in environmental issues and taught music part-time.

Ottawa ChamberFest

In 1994, the idea of a chamber music festival in Ottawa came to life to remedy the meager availability of live classical music during the summer months and fill the city's churches with splendid sounds. Ottawa Chamberfest started life as the Ottawa International Chamber Music Festival with 22 concerts in two churches and was an immediate hit. Growing steadily over the years, the 2011 edition of Ottawa Chamberfest presented almost 100 concerts, attracting over 80,000 listeners and is the largest chamber music festival of its kind in the world. The members of the Juno award-winning [Gryphon Trio](#) (cellist Roman Borys, violinist Annalee Patipatanakoon and pianist Jamie Parker) are the Artistic Programming Directors for Ottawa Chamberfest.

Armour, Julian

Julian Armour. Cellist, arts administrator, educator, conductor, b Missoula, MT, of Canadian parents, 29 Sep 1960; B MUS (McGill) 1985. Armour's family relocated to Canada when he was an infant. He studied English literature, history and economics at the University of Ottawa (1978-81), then cello with [Walter Joachim](#) at McGill, and later with Channing Robbins at Juilliard, Janos Starker, Aldo Parisot and Ralph Kirshbaum. He has performed as soloist and chamber musician throughout Canada, the United States and Europe and recorded for Marquis, Crystal, ATMA, [Centrediscs](#), Cansona, Studea Musica, CBC Records and CMS Classics. His performances are frequently broadcast by the [CBC](#).

In Montreal Armour was principal cellist of the [Montreal Chamber Orchestra](#) (1982-86) and conducted the Purcell Chamber Orchestra (1984-85). He declined a conducting assistantship in Toronto to accept a position with the [National Arts Centre Orchestra](#) (1986-98) and performed as well with the Manfred Trio (1986-89) and the Ottawa String Quartet (1989-94). A member of [Thirteen Strings](#) since 1986, Armour has been principal cellist of the ensemble since 1990, and has performed with the Chamber Players of Canada since 1991.

Motivated by a desire to make chamber music concerts more accessible and popular as a leisure activity, Armour established the [Ottawa Chamber Music Festival](#) in 1993. He served as Artistic and Executive Director of the Festival and its administrative body, the Ottawa Chamber Music Society (OCMS) until 2006, and as Artistic Director until 2007. An advocate of contemporary music and Canadian music in particular, Armour has commissioned and/or premiered over 200 new works, primarily through the OCMS.

Armour is a regular instructor and lecturer at the University of Ottawa and is a frequent guest lecturer on music and arts administration at universities including McGill, Queen's and Dalhousie. Recognized as an authority in the field, he has published articles on chamber music, and co-hosted with Eric Friesen a four-part series, "Neglected Masterpieces," for CBC Radio. Armour has participated in international symposia including the European Chamber Music Forum and the European Association of Chamber Music. He has been invited to serve on arts

juries and advisory panels for the [Canada Council](#), [Ontario Arts Council](#) and Canadian Heritage. Locally, he was on the Arts Advisory Committee for the Regional Municipality of Ottawa-Carleton and on the Mayor's Panel for Business and the Arts.

Julian Armour has received the following awards and honours: the Community Foundation of Ottawa's Investing in People Award (1999); the Council for the Arts in Ottawa's Victor Tolgesy Arts Award (2000); *Ottawa Life Magazine's* Top 100 Movers and Shakers (2001, 2002); France's Chevalier de l'Ordre des Arts et des Lettres (2002); Canada's Meritorious Service Medal (2003); and the *Ottawa Sun's* Arts Newsmaker of the Year (2005).

Opera Lyra

The company was founded in 1984 in response to the National Arts Center's decision to end further opera productions due to budget constraints. Opera Lyra's founder and first Artistic Director was [Diana Gilchrist](#), a young Canadian soprano at the very start of her career. Initially the company performed operas in chamber versions with piano accompaniment in the tiny York Street Theatre in Ottawa. Its first production was Mozart's [The Impresario](#) (in which Gilchrist sang Madame Silberklang as well as directing and producing the show). This was followed by Telemann's [Pimpinone](#) and the premiere of [John Burge's](#) chamber opera *The Master's House* which had been commissioned by Opera Lyra. Their second season saw increased private funding and the company's first fully staged opera, [Così fan tutte](#), performed in the Alumni Theatre at [Carleton University](#). In 1986, the company moved into the National Arts Center's 897 seat Theatre, with a production of [The Barber of Seville](#). [Jeannette Aster](#) became Artistic Director in 1987 when Gilchrist moved to Europe for further study. The 1990 production of [Madama Butterfly](#) marked the first time the company performed an opera in its original language with French and English surtitles. Prior to that, operas had been performed in English (and occasionally French) translation. Until 1992, the company continued to put on one fully staged opera per season at the NAC Theatre, augmented

with operas performed in concert version and operatically themed concerts and *soirées* in other venues. Starting with the 1992/1993 season, the company gave two fully staged operas per season, and in 1993 moved into the NAC's larger 2,100 seat Southam Hall with a production of [*La traviata*](#). The company has used that venue ever since for its fully staged productions.

During Aster's tenure as Artistic Director, the company initiated outreach and community education programs and formed the beginnings of a training program with the founding of Opera Lyra Ottawa Boys' Choir. However, the company began experiencing financial difficulties after a series of expensive and poorly attended productions between 1996 and 1997 ([*Lucia di Lammermoor*](#), [*Faust*](#), [*Die Fledermaus*](#), [*La Cenerentola*](#), and [*Aida*](#)). Aster's contract was terminated six months before it was due to expire, and the company initiated a search for a new leader who would combine the roles of General Director and Artistic Director. Canadian conductor [*Tyrone Paterson*](#), who had spent 12 years at [*Calgary Opera*](#) was appointed to the post in 1998.

Under Paterson's leadership, the company slowly recovered from its financial difficulties and improved its relations with the National Arts Centre. In 2002, the company won a Lieutenant Governor's Award for the Arts which were awarded annually between 1996 and 2003 to "recognize Ontario-based arts organizations for demonstrating exceptional private sector and community support, while maintaining a high level of artistic excellence.

D. D. Jackson

(born January 25, 1967 in [*Ottawa*](#)) is a Juno-Award-winning jazz pianist/composer and composer for film, t.v. and media whose work spans 12 CD's as leader or co-leader featuring almost entirely original material. He won the [*Juno Award for Best Contemporary Jazz Album - Instrumental*](#) in 2000 for his BMG (RCA Victor) solo piano disc "...so far". His most recent CDs are Serenity Song, Suite for New York (a

meditation on the events of 9/11), and *Sigame*, a Latin-tinged work featuring Cuban drummer [Dafnis Prieto](#). An alumnus of the prestigious [Lehman Engel](#) BMI Advanced Musical Theatre Workshop, Jackson's theatre work includes the opera *Trudeau: Long March/Shining Path* on the former Canadian Prime Minister. Jackson performs all over the world with his groups and has also appeared and recorded with some of the most distinguished names in jazz and beyond. He is also an accomplished classical pianist and recently released a recording of Gershwin's *Rhapsody in Blue* on Summit Records. For five years, Jackson also wrote a regular column for *Downbeat* magazine entitled "Living Jazz" and maintained the related "D.D. Jackson Living Jazz Podcast". Jackson is also an alumnus of the Manhattan Producers Alliance, an organization of active producers, engineers and composers writing for film & t.v., and was one of the composers for the children's t.v. show "The Wonder Pets" (Nickelodeon), which recently won its 4th consecutive Emmy for "Outstanding Musical Direction and Composition", and "3rd & Bird!" (BBC Worldwide). He also scored the entire 26-episode season of "The Ocean Room", a children's t.v. show produced in Canada by Sinking Ship Productions, which won the 2010 Gemini Award for Best Pre-School Series. His most recent score for film is "Hollywood Musical" (2011 Force Productions), directed by Alex. P. Baack, for which he also wrote songs with Baack as lyricist. He is currently based in [New York City](#) and teaches at [Hunter College](#) and the [Harlem School of the Arts](#)

Alannis Morissette

born June 1, 1974 in [Ottawa](#), Ontario, Canada, the daughter of Georgia Mary Ann (née Feuerstein), a teacher of [Hungarian](#) descent, and Alan Richard Morissette, a [French-Canadian](#) high school principal. She has a twin brother, [Wade Morissette](#), Morissette was raised Catholic. She attended [Glebe Collegiate Institute](#). In 1991 [MCA Records Canada](#)

released Morissette's debut album, [*Alanis*](#), in Canada only. Morissette co-wrote every track on the album with its producer, [*Leslie Howe*](#). she dropped her stage name and was simply **Alanis**. The [*dance-pop*](#) album went [*platinum*](#), and its first single, "[*Too Hot*](#)", reached the top twenty on the [*RPM*](#) singles chart. Subsequent singles "[*Walk Away*](#)" and "[*Feel Your Love*](#)" reached the top 40. Morissette's popularity, style of music and appearance, particularly that of her hair, led her to become known as the [*Debbie Gibson*](#) of Canada; comparisons to [*Tiffany*](#) were also common. Morissette was nominated for three 1992 [*Juno Awards*](#): [*Most Promising Female Vocalist of the Year*](#) (which she won), [*Single of the Year*](#) and [*Best Dance Recording*](#) (both for "Too Hot"). In 1992, she released her second album, [*Now Is the Time*](#), a [*ballad*](#)-driven record that featured less glitzy production than *Alanis* and contained more thoughtful lyrics. Morissette wrote the songs with the album's producer, Leslie Howe, and Serge Côté. As with *Alanis*, *Now Is the Time* was released only in Canada and produced three top 40 singles—"An Emotion Away", the minor [*adult contemporary*](#) hit "[*No Apologies*](#)" and "(Change Is) Never a Waste of Time". It was a commercial failure, however, selling only a little more than half the copies of her first album. With her two-album deal with MCA Records Canada complete, Morissette was left without a major label contract.

In 1993 Morissette's publisher MCA Music Publishing introduced her to manager Scott Welch. Welch told [*HitQuarters*](#) he was impressed by her "spectacular voice", her character and her lyrics. At the time she was still living at home with her parents. Together they decided it would be best for her career to move to Toronto and start writing with other people.^[18] After graduating from high school, Morissette moved from Ottawa to [*Toronto*](#). Her publisher funded part of her development and when she met producer and songwriter [*Glen Ballard*](#), he believed in her talent enough to let her use his studio.^{[14][18]} The two wrote and recorded Morissette's first internationally released album, *Jagged Little Pill*, and by the spring of 1995, she had signed a deal with [*Maverick Records*](#). According to manager Welch every label they had approached

had passed on Morissette apart from Maverick.^[18] Maverick Records released *Jagged Little Pill* internationally in 1995. The album was expected only to sell enough for Morissette to make a follow-up, but the situation changed quickly when *KROQ-FM*, an influential Los Angeles *modern rock* radio station, began playing "*You Oughta Know*", the album's first single. The song instantly garnered attention for its scathing, explicit lyrics, and a subsequent music video went into heavy rotation on MTV and *MuchMusic*. *Jagged Little Pill* in the top twenty on the *Billboard 200* albums chart for more than a year. According to the *RIAA*, *Jagged Little Pill* sold more than 16 million copies in the U.S.; it sold 33 million worldwide, making it the second biggest selling album by a female artist (behind *Shania Twain*'s *Come On Over*).

Mather, James

MATHER, James (1833-1927), a leading architect in Ottawa, Ont. who maintained an office there for fifty years. Born in Usan, Scotland on 9 December 1833, he was the son of James Mather Sr., a master house carpenter, and he likely trained under his father. He was educated at Bowman Academy, Scotland, and was working in Montrose, Scotland as a carpenter in 1851. The 1871 Census of Scotland records him as an architect, yet only one major project by him has been located, that of substantial additions and alterations to Links House Hotel, Provost Scots Road, MONTROSE, SCOTLAND, 1870, said to have cost nearly L 100,000 Pounds Sterling (Historic Scotland Listed Buildings Register No. 38138). For unknown reasons, Mather decided to leave Scotland and emigrate to Canada in 1872. Shortly after his arrival, he announced that he "...intends to practise his profession of architect in the City of Ottawa....and has long practical experience in Scotland that will enable him to give every satisfaction to all those who may be pleased to employ him" (Free Press [Ottawa], 5 Dec. 1872, 2, advert.).

Mather was a proponent of the fashionable Second Empire style, best seen in his designs for key works such as the original Bytown Market (1874-75), the Wellington Ward Market (1875), and the Rideau Club House (1875). His brother, John Mather, a successful lumberman, likely was involved in arranging for his brother James Mather, located in Ottawa, to prepare the Queen Anne style design for a large residence at KEEWATIN, ONT., c. 1885, for David Mather, a son of John M., and now called the Mather-Walls House. By 1900 he had embraced many of the ideas of the Romanesque Revival style, evident in his plans for the substantial three storey block for the Bank of Ottawa in Parry Sound, Ont. (c. 1904).

Mather was one of the first professionals from eastern Ontario to join the Ontario Association of Architects on 31 October 1890. One of the lucrative appointments he received was to act as consulting architect to the Bank of Ottawa, who commissioned him to rebuild and enlarge their head office in Ottawa, and to design bank branches in several towns including Hull, Que., Parry Sound, Ont. and elsewhere. In 1893 he was lauded as a leading architect in Ottawa who "...has designed and constructed hundreds of residential and business blocks throughout the city, a list of which, if given here, would fill several columns" (Ottawa Free Press, Trade Edition, 15 July 1893, 12).

Mather retired about 1922 and later died in Ottawa on 3 October 1927, and was buried at Beechwood Cemetery in that city (obit. Ottawa Citizen, 4 Oct. 1927, 13 and 6 Oct. 1927, 15; Ottawa Journal, 4 Oct.

1927, 2; Const., xx, Oct. 1927, 342; biog. and port. Who's Who & Why in Canada, 1915-16, 466; biog. Hector Charlesworth, Cyclopaedia of Canadian Biography, 1919, 205; photographic port. in John A. Cooper, Men of Canada, 1901-02, 151; inf. Dorothy Ahlgren, NAC, Ottawa, inf. Dorothy Mather, Stittsville, Ont.). A plaque honouring Mather was placed in the Carnegie Public Library in Montrose, Co. Angus (Forfarshire), Scotland, acknowledging a substantial bequest from the estate of James Mather that was valued in excess of \$66,000.

OTTAWA

PROVINCIAL EXHIBITION BUILDINGS, for the Agricultural Society, Lansdowne Park, including the Crystal Palace, Horticultural Hall, Machinery Hall, and Poultry & Cattle Buildings, 1875 (Daily Citizen [Ottawa], 23 Nov. 1874, 4, descrip.; Free Press [Ottawa], 10 April 1875, 4, descrip.; Canadian Patent Office Record and Mechanics Magazine, iii, Oct. 1875, 296, illus.; Nov. 1875, 321-22, descrip.)

WILBROD STREET, opposite the Gaol, four houses for Huckell & Cleverly, 1875 (Free Press [Ottawa], 30 March 1875, 2, t.c.)

NEPEAN TOWNSHIP, School, Concession B, Rideau Front, 1875 (Free Press [Ottawa], 12 July 1875, 2, t.c.)

NEPEAN TOWNSHIP, School for S.S. 16, 1875 (Free Press [Ottawa], 21 Aug. 1875, 2, t.c.)

VICTORIA WARD SCHOOL, Richmond Road, 1875 (Daily Citizen [Ottawa], 6 Dec. 1875, 4, descrip.)

ST. GEORGE'S WARD SCHOOL, Besserer Street at Theodore Street, 1875 (Daily Citizen [Ottawa], 6 Dec. 1875, 4, descrip.)

BY WARD MARKET BUILDING, George Street at William Street, 1874-75 (Daily Citizen [Ottawa], 6 Dec. 1875, 4, descrip.; Free Press [Ottawa], 15 April 1876, 4, descrip.)

WELLINGTON WARD MARKET BUILDING, Sparks Street at Lyon Street, 1875 (Daily Citizen [Ottawa], 6 Dec. 1875, 4, descrip.; Free Press [Ottawa], 15 April 1876, 4, descrip.)

RIDEAU CLUB HOUSE, Wellington Street at Metcalfe Street, 1875 (Daily Citizen [Ottawa], 6 Dec. 1875, 4, descrip.; 10 Feb. 1876, 4, descrip.)

WELLINGTON STREET, commercial block for MacLeod Stewart 'adjacent to the Rideau Club', 1875 (Daily Citizen [Ottawa], 6 Dec.

1875, 4, descrip.)

DALY AVENUE, at King Street, residence for Benjamin Batson, 1875-76 (Daily Citizen [Ottawa] 6 Dec. 1875, 4, descrip.; Free Press [Ottawa], 22 Nov. 1876, 4)

(attributed) LAURIER AVENUE EAST, residence for John Mather (brother of James Mather, Architect), 1876; altered 1928 (Society for the Study of Architecture in Canada Bulletin, xv, Dec. 1990, 103-04, illus.; Andrew Waldron, Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region, 2017, 81, 83, illus. & descrip.)

GEORGE STREET, at William Street, commercial building for Thomas Coffey, opposite the By Ward Market, 1876 (Free Press [Ottawa], 26 Jan. 1876, 2, t.c.)

BOLTON STREET PRIMARY SCHOOL, addition, 1876 (Daily Citizen [Ottawa], 22 April 1876, 1, t.c.)

METROPOLITAN BUILDING SOCIETY, Wellington Street 'beside the Banque Nationale', 1876 (Daily Citizen [Ottawa], 28 June 1876, 1, t.c.)

WELLINGTON WARD SCHOOL, Maria Street, 1876 (Free Press [Ottawa], 23 Aug. 1876, 2, t.c.)

DUFFERIN PRIMARY SCHOOL, Anglesea Square, 1877 (Free Press [Ottawa], 6 July 1877, 4)

FIRST BAPTIST CHURCH, Elgin Street at Laurier Avenue, 1877-78 (Free Press [Ottawa], 25 July 1877, 4, descrip.; Daily Citizen [Ottawa], 4 March 1878, 1, descrip.; Canadian Illustrated News, xviii, 9 Nov. 1878, 290-91, 300, illus. & descrip.)

LAURIER AVENUE EAST, at Chapel Street, residence for John Leslie, 1878; later occupied by Sir Wilfrid Laurier (list of works in obituary, Journal [Ottawa], 4 Oct. 1927, 2; Society for the Study of Architecture In Canada Bulletin, xv, Dec. 1990, 104, illus.; Andrew Waldron, Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region, 2017, 84-5, illus. & descrip.)

SPARKS STREET, commercial block for Herbert H. Brennan and S.&H. Borbridge, 1878 (Daily Citizen [Ottawa], 18 Oct. 1878, 2, t.c.)

GRAND UNION HOTEL, Elgin Street at Queen Street, 1880-82 (Free Press [Ottawa], 28 July 1880, 4, descrip.; 1 Feb. 1882, 4, descrip.)

PUBLIC SCHOOL, in St. George's Ward, 1886 (Evening Journal [Ottawa], 2 Nov. 1886, 1, descrip.)

EASTERN METHODIST CHURCH, Besserer Street at King Street, 1887 (Evening Journal [Ottawa], 23 July 1887, 8, descrip.)

YOUNG MEN'S CHRISTIAN ASSOCIATION, O'Connor Street at Queen Street, 1888; swimming pool, 1897 (Ottawa Journal, 8 Feb. 1888, 4; Globe [Toronto], 17 Jan. 1891, 2, illus.; C.R., viii, 19 Aug. 1897, 2)

BRITISH AMERICAN BANK NOTE CO., Wellington Street at Kent Street, for G.B. Burland, 1887-88 (Evening Journal [Ottawa], 26 May 1887, 1; 8 Feb. 1888, 4)

ALBERT STREET, at O'Connor Street, two stores and dwelling for Hamlet Allan, 1891 (Ottawa Free Press, 11 March 1891, 2)

OTTAWA COLLEGIATE INSTITUTE, Lisgar Street, addition, 1892; reconstruction after fire, 1893, additions 1902-03 (C.R., iv, 23 March 1893, 1; Ottawa Free Press, 3 Nov. 1893, 5, descrip.; A History of the Ottawa Collegiate Institute 1843-1903, 15-6)

RIDEAU STREET, commercial block for John Roberts Allan, 1893 (Evening Journal [Ottawa], 25 July 1893, 5)

SLINN BLOCK, Bank Street at Maria Street, major addition, for Mrs. Slinn, 1894 (Evening Journal [Ottawa], 14 May 1894, 5, descrip.)

PROTESTANT HOME FOR THE AGED, Bank Street at Centre Street, major addition, 1895 (Evening Journal [Ottawa], 13 March 1895, 5, descrip.; 28 Oct. 1895, 3, descrip.; C.R., vi, 30 May 1895, 2, t.c.; Andrew Waldron, Exploring the Capital: An Architectural Guide to the Ottawa-Gatineau Region, 2017, 100-01, illus. & descrip.)

FRENCH PRESBYTERIAN CHURCH, Wellington Street, rebuilding of the church, 1901 (Evening Journal [Ottawa], 23 March 1901, 14, t.c.)

RIDEAU STREET, commercial building for Robert B. Whyte, of J.G. Whyte & Son, 1901 (C.R., xii, 1 May 1901, 3)

(with Howard C. Stone) WOODS BUILDING, Slater Street, for James W. Woods, designed 1900; built 1902-03 (C.R., xiii, 22 Oct. 1902, 3; Evening Journal [Ottawa], 28 March 1900, 1, descrip.; 30 Nov. 1903, 6, descrip.)

(with Howard C. Stone) ROXBOROUGH APARTMENT HOUSE, Laurier Avenue, facing Cartier Square, 1910 (Evening Journal [Ottawa], 9 April 1910, 10, illus. & descrip.; C.R., xxiv, 4 May 1910, 40-1, illus. & descrip.)

DALHOUSIE STREET, at Murray Street, stores and apartments for M. Drazin, 1910 (C.R., xxiv, 27 July 1910, 26)

ROCKCLIFFE PARK, residence for Admiral Charles E. Kingsmill, Acacia Avenue, 1910 (C.R., xxiv, 24 Aug. 1910, 25)

SLINN-SHOULDIS BAKERY, Catherine Street at Bronson Avenue, 1911 (C.R., xxv, 28 June 1911, 59)

ROBINSON BUILDING, for Hiram Robinson, Queen Street through to Sparks Street, 1911-12 (C.R., xxv, 4 Oct. 1911, 61)

STEPHEN BUILDING, Queen Street near Bank Street, a five storey block of stores and offices for R.W. Stephens, 1913 (Evening Journal [Ottawa], 6 Sept. 1913, 1, descrip.; C.R., xxvii, 19 Nov. 1913, 69)

MARLBOROUGH AVENUE, residence for Col. Eugene Fiset, c. 1913 (Ottawa Journal, 20 Sept. 1913, 17, illus.) Winterholme was once home to Sir Sandford Fleming, the famed inventor of uniform standard time zones. After the departure of the Flemings, Winterholme was converted to apartments in the 1920s with the entrance moved to the south side of the structure. Address 309 & 311 Daly Avenue

Built 1865 (as 'Chapel Court') Architect H.H. Horsey Client George-

Edouard Desbarats Style Italianate (modified) Apartment conversion
1925 Number of units Seventeen

Heritage designation Designated under Part IV of the Ontario Heritage Act (1979) Horsey's 'Chapel Court' (1864) at Daly and Chapel was designed for George-Edouard Desbarats, the Queen's Printer. Despite threats, after the assassination of his friend Thomas Darcy McGee Desbarats placed a plaque on his Sparks Street printing works which was promptly burned by alleged Fenians. The Desbarats sold their house to Sanford Fleming for \$10,000 and left town. Fleming re-named it 'Winterholme' and although much altered by later additions it's still there.

The history of Ottawa's apartment houses was written by their developers. In the pre-WW11 decades the field was dominated by a few rugged individuals. Through a myriad of land transactions and sharp deals they seized the opportunity to lure the middle class out of their houses into something that promised convenience and sophistication. Snear Miller came to the city in the early years of the twentieth century. Working as a bootmaker until the mid-1920s he first dabbled in real estate purchases until taking the plunge and becoming a developer of apartment buildings. Between 1928 and 1938 he built five of them. After the construction of the Victoria Memorial Museum and its surrounding park the lower end of Elgin Street became a magnet for some of Ottawa's earliest apartment buildings: the Kenniston (1909); the Elgin and the Mackenzie (1910); the Warrington (1911); the Queen Mary and the Wallace (1912); and the Holbrook (1916) - all still standing. To this was added Snear Miller's Palace Court and Annex in 1928 (Cecil Burgess Architect).

