

News from the Feminist Caucus, by Anne Burke

This month, news from Kimmy Beach, with South African editor, poet, erotica writer, and journalist Helen Moffett; Katerina Fretwell, Penn Kemp, Susan McCaslin; *Stories and Songs of Strong Women and Girls*, a benefit concert for the Calgary Women's Emergency Shelter; reviews of *Twoism*, by Ali Blythe and of *The Significance of Moths*, by Shirley Camia, New Members. Sonja Greckol has put together the panel for the LCP Feminist Caucus Panel **Women Mentoring/Mentoring Women**, followed by our Business Meeting to plan the 2016 panel & Open Reading 1:15-2:45 p.m. in the same room. ALL WELCOME. Kerry Ryan, Chair (Winnipeg) Lillian Allen (Toronto) Di Brandt (Winnipeg) Liz Howard (Toronto). We will also launch *Cautionary Tales: Giving Voice to the Elders* (2014 panel), edited by Magie Dominic, and *If There is Somewhere to Go: Poems from the Feminist Caucus*, Open Reading, Toronto, 2014, co-edited by Lesley Strutt and Susan McMaster.

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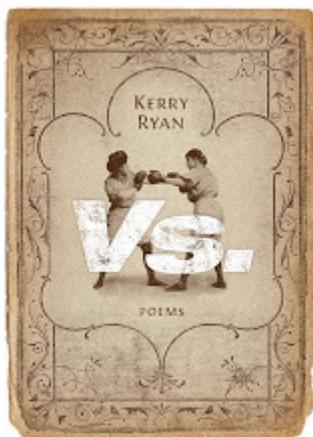
Kerry Ryan, Chair (Winnipeg)

Lillian Allen (Toronto)

Di Brandt (Winnipeg)

Liz Howard (Toronto)

Kerry Ryan, Chair (Winnipeg) <http://kerry-ryan.blogspot.ca/>



Poet Kerry Ryan rushes out of the corner gloved and swinging in her second collection *Vs.* (Anvil Press, 2010, 95 pages, \$16), "a shy woman's confessional of her unlikely foray into boxing." by Jennifer Still, *Winnipeg Free Press* also in print: *The Sleeping Life* (*The Muses' Company*, 2008).

Nice things

Nominated for the John Hirsch Award for Most Promising Writer, 2011

Honourable mention, Prairie Fire's Bliss Carman Poetry Award, 2010

Runner-up, The New Quarterly's Nick Blatchford Occasional Verse Contest

Shortlisted for the Aqua Books Lansdowne Prize for Poetry, 2008 (for *The Sleeping Life*)

Lillian Allen (Toronto)
<http://www.lillianallen.ca/>



Short Bio:

Lillian Allen is a Creative Writing Professor at the Ontario College of Art & Design University in Toronto Canada. Allen emerged from the grassroots in the seventies to become a leading influential figure on the Canadian cultural landscape.

She is an award winning and internationally renowned poet. As one of its lead originator and innovators, she has specialized in the writing and performing of dub poetry, a new genre of English Literature which is a highly politicized form of poetry preferring a black aesthetic and specific cultural codification. Dub poetry is a poetic form, which stylizes vernacular language, the emotive quality and inherent musicality of words and is sometimes set to music. It is considered a literary godmother of rap, hip-hop and spoken word poetry.

Allen is responsible for opening up the form to insist and engrave feminist content and sensibilities. Professor Allen has published several books and recordings, and has worked in poetry, fiction, non-fiction, writing for children, experimental writing forms, and has written several plays. Her work also appears in a variety of media. She has spent almost four decades writing, publishing, and performing her work in Canada, The US, Europe, and England and elsewhere.

A selection of her published works in book and CD forms include: *Psychic Unrest*, 2000, *Women Do This Every Day*, 1993; *Nothing But A Hero*, 1992; *Why Me*, 1991; *If You See Truth*, 1987. Her recordings (CDs) include; *ANXIETY* 2012, *Freedom & Dance*, 1999; *Conditions Critical*, 1988; *Revolutionary Tea Party*, 1986;

“Revolutionary Tea Party” and “Conditions Critical” both won Canadian Juno awards in 1986 and 1988 respectively.

An inspired strategic thinker and cultural strategist, Lillian is a leading expert on cultural diversity and culture in Canada and has been a consultant and advisor to all levels of government, to several leading Canadian institutions, and to community groups. She has initiated, designed and facilitated the establishment of a number of organizations in various culturally diverse communities, and has worked within several established organizations to implement strategies to create access and change. Lillian also initiated such programs as the legendary Fresh Arts and the International Spoken Word Program at Banff Center for the Arts. Multi-talented and multi-dimensional, she instigated, co-produced and hosted C.B.C.'s (Canadian Broadcasting Corporation's) "Wordbeat", a national weekly radio show on poetry and the spoken word.

Ms. Allen is a recipient of many awards and citations which include The Margo Bindhardt Award for significantly impacting the arts in Toronto through leadership and vision in both creative work and activism, and the City of Toronto Cultural Champion Award, and the William P. Hubbard Race Relations award.

Lillian Allen –a grassroots artist, cultural activist and university professor is considered a godmother of rap, hip-hop, dub and spoken word. Her work is used across the educational spectrum, encompassing alternate learning contexts from kindergarten to post graduate studies.

Lillian's highly crafted and empowering poetics forges a contemporary sensibility and springs from a deep well of understanding and rooted knowledge about the cares, struggles, hopes, dreams and the possible futures of women, men and young people - of the textured multiverses we inhabit. Themes of transformation and incisive perspective lace the body of her work.

http://individual.utoronto.ca/mariacasas/articles/lilian_allen_biography_revised.pdf
Poet

- Lillian Allen is a Canadian dub poet, reggae musician, writer and Juno award winner. [Wikipedia](#)
- • [Born](#): April 5, 1951 (age 63), [Jamaica](#)
- [Education](#): [York University](#)
- [Albums](#): [Revolutionary Tea Party](#), [Conditions Critical](#)
- [Awards](#): [Juno Award for Reggae Recording of the Year](#)

Lillian Allen b. Kingston, Jamaica, 1951 Maria Caridad Casas, University of Toronto
Primary Works: **print** *Psychic Unrest*. Toronto: Insomniac Press, 1999
Women Do This Every Day: Selected Poems of Lillian Allen. Toronto: Women's Press, 1993

Why Me? Sherry Guppy, illus. Toronto: Well Versed Publications, 1991

Nothing But a Hero: Poetry for Children and Young People. Toronto: Well Versed Publications, 1992

If You See Truth: Poems for Children and Young People. (2nd ed.) Toronto: Verse to Vinyl, 1990. 32pp

If You See the Truth. Toronto: Verse to Vinyl, 1987. 16pp

If You See Truth. Bucks, UK: Frontline, 1987

The Teeth of the Whirlwind. (with Dionne Brand, Clifton Joseph, Charles C. Smith). Toronto: Black Perspectives, 1984

Rhythm an' Hardtimes. Toronto: Domestic Bliss, 1982

sound:

(We Shall Take Our) Freedom and Dance. CD. Verse to Vinyl, 1998

Conditions Critical. CD. Verse to Vinyl, 1998[?]

Don't They Know. Audiocassette. Verse to Vinyl, 1994

Conditions Critical. LP. Festival Records, 1988

Let the Heart See. Audiocassette. Verse to Vinyl, 1987

Conditions Critical. Audiocassette. Verse to Vinyl, 1986
Revolutionary Tea Party. LP. Verse to Vinyl, 1986
Curfew Inna BC. Audiocassette. Curfew, 1985
Live in Concert, Lillian Allen: The Poetry of Lillian Allen. Audiocassette, 1985
De Dub Poets (with Devon Haughton and Clifton Joseph). LP. Verse to Vinyl, 1984
Dub Poet: The Poetry of Lillian Allen. Audiocassette. Verse to Vinyl, 1983
 video:
Unnatural Causes: A Lillian Allen Poem. Video recording. National Film Board. 1989
essays:
 “Transforming the cultural fortress: imagining cultural equity.”
Parallelogramme 19.3 (Winter 1993-1994): 48-59.
 “Introduction.” *Women Do This Every Day: Selected Poems of Lillian Allen*. Toronto: Women’s Press, 1993.11-21.
 “Revolutionary acts: creating ourselves into existence.” *Parallelogramme* 13.4 (April-May 1988): 28-39.
 “De Dub Poets: Renegades in a One Poet Town.” *This Magazine* 21. 7 (December 1987/January 1988): 14-21.
 “Introduction.” *Roots and Culture* by Devon Haughton. Toronto: Domestic Bliss, 1983. 6-7.



Di Brandt (Winnipeg) <http://www.turnstonepress.com/authors/Di-Brandt.html>

Di Brandt is one of Canada's most loved and admired poets. Her internationally celebrated and award-winning poetry titles include *questions i asked my mother*; *Agnes in the sky*; *Jerusalem, beloved*; and *Now You Care*. Di Brandt has lived in Winnipeg, Edmonton, Toronto, Windsor (Ontario) and Berlin. She currently holds a Canada Research Chair in Literature and Creative Writing at Brandon University, Manitoba. Di Brandt is also an award-winning essayist and literary critic, and has collaborated with numerous other writers, critics and artists, including Annie Jacobsen, Jane Finlay-Young, Barbara Godard, Aganetha Dyck, Rebecca Campbell, Carol Ann Weaver and Jana Skarecky.



Professor Emerita, Brandon University
 Department of English and Creative Writing

Research and Teaching interests: creative writing, Canadian poetry, eco-poetics, maternal narrative.

Liz Howard (Toronto)

- [ditch, Home](#)
- [ditch, archive](#)
- [About](#)

Liz Howard



Liz Howard, a native varietal of northern Ontario, has taken root in Toronto where she engages in cognition research and poetics. She is a member of the *Influency Salon* editorial group and co-cultivates *AvantGarden*, a new readings series that foregrounds innovative text and sound based performance by women. Her work has appeared in: *Misunderstandings Magazine* and online at *Matrix Magazine* as part of the *New Feminisms Supplemental*. In 2009 she was shortlisted for the *LitPop Award* for poetry. She is the recipient of a Toronto Arts Council grant for poetry. *Skullambient*, her first chapbook, is forthcoming from Ferno House Press.

<http://www.ditchpoetry.com/lizhoward.htm>

Review of *Twoism*, by Ali Blythe (Fiddlehead & Goose Lane Editions) December 2016 59 pp. from typescripts.

This is a full-length collection; these are fearless examinations of what it means to be on the margins, hidden within a riddle, on the edges of (in)sanity, enfolding feelings, disengaging with others. There are dreamscapes which cannot be reconciled with (extra)ordinary existence. The dissolution and insoluble decisions equate with self-immolation while clinging to the edges. The numbering appears to relate with multiple personalities and/or impatient patients suffering in psychological and physical pain, without respite. Alternate realities and eventualities abound. What matters is the disconnection, separation anxiety, complexes, mood-altering states. Of this poetry is polished with ragged edges, tortured souls, the abrupt abutment, interruptive erotic interludes. A casual embrace cedes to distances.

In “Hotel” the perspectives are shifting on “the same dirty scene”. There is a voyeuristic quality to the observations with a latent apology. Other elements are a bellhop, doorman, hotel radio, standard-issue accommodation, messengers. The pervasive sense of sadness

is accompanied by a drawing (“Pareidolia”) unrelieved with dreamlike scenes. There are pairings, “Two’s door. Two lies”, the psychology, “Two is so cute”. (“Two”). She imagines a crossword puzzle, the Dutch artist, Freud’s letters to Fliess, her condition is mood-dependent and contagious. There are insoluble enigmas, conspiracies, removals, and an immateriality which is only somewhat invasive. (“Playing Dead”) There are neurons but cancer cells too. This has to do with trans-genetic operations, involving creatures. (“Transgene”) The movement is upward, a telepathic elevator operator, skyward, a lifting-up, transportation out, of, and into. (“Roden Crater”) Gaming is a welcome distraction. (“Four”) Passionate composition implies “You have stolen all my hunger”. (“Fox”) Meanwhile, an owl offers, but mice thought: “*Please come prey on me*”. (“Owl”) An emotion is high, feeling, which is “whipping like the wind”. (“Hit”) This sick blanket hardly covers the problem. The prey and subliminal chase, hoofbeats and escaping fox, alive, but barely there. There are reversals of fortune, “The stars are sinking/now with us in their teeth.” (Scintillating Grid Illusion”) This imprisonment is dressed in a sick blanket (“Ten”) there are many faces, rich men collect them. Linnaeus opining on the art of classification. (“One-way Intake Valve to Crazy”) is predicated on *Animal GQ*, “How to Stay/Beaten Broken & Beautiful”. Code Blue competes with “The radio in/my head”. (“Rush Hour”) Timing is helter skelter future intrudes on the present. Telekinesis (“Loose Ends”) the drugged state a fugue (“Paraphilia”). Nurse-clean, plastic cup, “but a diet of thin ice”. (“Shattered”) Some symptoms are unknown (“Thirteen”) Carotid medication and a twin sheet (“Coming Down”) Eros, “Jupiter circles lo.” This comet thought (“Shiner”) diagnosis and a pun on “prescription pads of your feet” (“Golden Time”) This bedside table with overhead bin, contents shifting (“Theatre”) slurring, music, repeat button, rock concert, and stadium smell. Lovesick mother gives birth (“Charge”). Theseus, Helen, Jesus, Narcissus, Hermaphroditus, Ovid, Leda, McQueen, St. Exupéry, myth. “You relocate me” (“Everything Moving Without Me Moving”) is this dementia? “*I am going to try you on/now*, I said in the dream”. However, “*It wasn’t a dream*, you say”. (“A Small Dress”) Obsessive compulsive (dis)ordering (“The Umbrella”) a pilot (and a space-time capsule) performing an everyday/heavier-than-air manoeuvre, with graphite, drawing across “all my interpretations”. The audience and readers are “left to wonder”. (“Mise-en-scène”).

Blythe has a Bachelor of Fine Arts, Poetry, from University of Victoria, with a scholarship for excellence in writing and community involvement in a gay society.

These dreams are situated among the peoples of the Coast Salish Nation, and the Blackfoot, Stoney, and Tsuu T’ina Nations (Treaty 7 Territory and Banff National Park.

Review of *The Significance of Moths*, by Shirley Camia (Winnipeg: Turnstone Press, spring 2015) from typescript, 85 pp.

This is a full-length collection which employs concise, precise, and concentrated visual, olfactory, and auditory images, some pertaining to work poems about the garment industry.

Part I “In the Palm of an Evening”, “this woman” becomes “a gift to the living” (“Wake”); “lola’s body elsewhere” (“news”); and “lola’s comb” (“Before Sleep”). The poet concentrates on her central muse “Lola” with a photo. A face to “form a path of searching rivers” (“Signs of Age”). William Faulkner’s poetic novel “As I Lay Dying” is converted “As One Lay Dying”.

Part II “The Portrait Unravelling”, the palm continues, “and the lives/of a thousand/memories” (“The Definition of Home I”). There are wounds personified, even “squints and stares”, “the rain pounds”, and “hissing past”. Sewers emerge, an island town, “charm like cologne”, but “no secrets at the well”. She knows “the day was full of years” (“The Departure”).

In Part II “Humbled Knowing”, dreams/like families//splinter” (“The New Home”). A sense of longing resembles seedlings. Remains are “shredded”; a spider web of anger and “velvet” in voice (“Black Widow”). A “Part-time Job” involves the irony of cleaning toilets. The toil of “stitch after stitch” indeed may “alter the world” (“Garment Worker”). Tales are captured by knitting (“Needlework”). In “Girls’ World”, “among a chorus of seams”, even the sewing machine possesses “an angry gasp/from a sputtering machine”. A whistle blows (“Closing Time”). Carpal tunnel syndrome results from stress injuries (“A Life Gleamed in the Eye of a Needle”).

In Part IV “A Song from the Old Country”, the tone is tinged with regret (“Looking Back”). She relies on memory, combined with “news of the hungry/news of the cold”. Communications are limited by the telephone and long distance service. Home is distant though “open palms”. In “The Definition of Home II” droughts are thawed. An island is insular with “poverty pride” (“Entitled”). A line is “flailing”, summers “searing”, and sunrise “the quiet explosion” (“Nostalgia”).

In Part V “The Generation After”, there is abridge between field and surf, both tethered and burdened (“The Generation After”). Her advice is imperative, wishes butchered and sold, a daughter’s fashion statement an emblem of hope. A razored song, infinite silence, bad news, a matador’s flag, memory, ballet, and blinding are elements of suburban life.

In “Straddling Worlds”, she feels “reigned” with empathy for the circus elephants (“Spectacle”). Cattle are slaughtered (“Forbidden Discussions”). Even questions about poverty are unasked. Separation is a factor (“Protecting the Child”). A father becomes “father and daughter”, taunts, playground barbs, childhood hopes, and correspondence are the stuff of poetry. Among “words”, “a paper crane”, “in the folds/of a note”, the poet adores “charismatic loops”, “scattered exchanges”, and “mail” (“Letters and “Seafarer”, respectively). The page is adorned and stormed with “ink slips” (“Memory”). In “The Definition of Home III” history, recollections, and traditions abound. The girl “straddling words” (“Forever Her”. Suddenly the moth from the opening poem as muse “gasps/and lies still” (“An Ending”).

There is a Glossary and Notes on the Poems which provide additional contexts. Among the acknowledgements is:

Thank you to my parents, for allowing me to write, for buying books that allowed me to fall in love with words and for constantly allowing me to invade their private lives as I mined the past for poems.

Camia was a consultant for Women and Children and Public Information Units, Nairobi, Kenya. Among her many duties were she helped to document the leadership efforts of women and girls at refugee camps in Tanzania and Rwanda. She also compiled booklets promoting female leadership, featuring girls and women at Refugee camps, as well as highlighting livelihood projects in Rwanda, Tanzania, and Kenya.

She has an M.A. in Immigration and Settlement Studies, Ryerson University, 2012. Her thesis was “Stitching History: Filipina Garment Workers in Winnipeg”. She also published *Calliope* (Libros Libertad, 2011).

From: A. Burke
Sent: March 17, 2015 11:46 AM
To: Susan McCaslin
Subject: Re: announcement for Series Fourteen

Congratulations and thanks for sharing this. Anne

From: Susan McCaslin <smccaslin@shaw.ca>
To: Susan McCaslin <smccaslin@shaw.ca>
Sent: Monday, March 16, 2015 1:54 PM
Subject: FW: announcement for Series Fourteen

Dear Poetry Friends,

Please check out the announcement (in the attachment) of the next series of handmade books in David Zieroth's Alfred Gustave Poetry Series.

My poems on Paul Cézanne are privileged to be included in this upcoming series, but I advocate for this venture because of David's fine work and dedication to Canadian poetry. I truly believe these finely crafted booklets will become collector's items. What a service to poetry and poets alike!

Warm regards,

Susan

<http://www.davidzieroth.com>
<http://www.harbourpublishing.com/title/AlbrechtDurerandme>
<http://www.harbourpublishing.com/author/DavidZieroth>

From: Penn Kemp <penn@pennkemp.ca>
To: A. Burke <femcaucusburke@yahoo.ca>; prairiejournal@yahoo.com
Sent: Friday, March 6, 2015 1:08 PM
Subject: Hi Anne

I've been awarded a sweeeeet prize by the League (secret till April 1) and Ingel would like me to come to Winnipeg to receive it! I'd love to, but I need 2 readings in order to pay my way.... would the Feminist Caucus like to host me for a reading?

Looking forward to seeing you end of May!

Penn

BIO

Activist poet, performer and playwright Penn Kemp is the inaugural Poet Laureate for London Ontario, a Life Member of the League of Canadian Poets, and a recipient of the Queen Elizabeth Diamond Jubilee medal. She has published twenty-six books of poetry and drama, had six plays and ten CDs produced as well as several award-winning videopoems. As Writer-in-Residence for Western, her project was the DVD, *Luminous Entrance: a Sound Opera for Climate Change Action*, Pendas Productions. She hosts an eclectic literary show, Gathering Voices, on Radio Western: see <http://chrwradio.ca/content/upcoming-episodes-gathering-voices>. Her essays have been widely anthologized in such Canadian works as Feminist Caucus archives, *Untying The Apron; Basements and Attics, Closets and Cyberspace*; and, as well as anthologies in the U.S., Britain, and India

FOR RELEASE: March 20, 2015
Contact: Renée Knapp, Publicist, Inanna Publications and Education Inc.
Digital cover image available
For author interviews, or more information, please contact
reeneknapp@inanna.ca or 416 736 5356



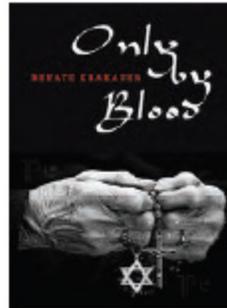
Inanna Publications

Spring Book Launch No.1: A celebratory evening including readings and refreshments!

Wednesday, April 29, 2015
The Supermarket, 268 Augusta Avenue
(Kensington Market)
Toronto, ON, 6:00-8:30pm



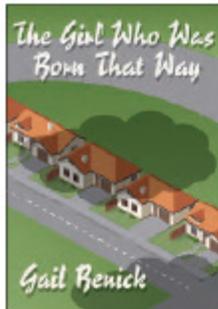
Gail Benick: *The Girl Who Was Born That Way*
This is the story of the Berk family, not exactly an ordinary Jewish family, trying to bury its Holocaust past while starting over in post-war USA. The novel considers the life of immigrants living in the diaspora and the miracle of their survival.



Vivian Demuth: *Bear War-den*
Mixing magical realism, and interrupted by the voice of a bear, this novel about a woman park warden explores ecological loss, trauma, and oppression within a male-dominated, and often paramilitary-like Parks Management system.

Renate Krakauer: *Only by Blood*

Spanning over sixty years, this is a novel about the search for roots, mother-daughter love, and family reconciliation. Set in the broader context of the fraught relationship of Poles and Jews during and after the Second World War.



Katerina Vaughan Fretwell: *Dancing on a Pin*
Honest, stark, and brave, this collection of evocative poems is focused on the poet's husband's illness (cancer) and eventual death, her close sharing of this process, and their frustration with the pharmaceutical industry.



www.inanna.ca

Title: Bear War-den
Author: Vivian Demuth
Publisher: Inanna Publications
Distributor: Brunswick Books
5.5" x 8.25" / 250 pgs. / 22.95 CDN
Trade Paperback ISBN: 978-1-77133-205-7

Title: The Girl Who Was Born That Way
Author: Gail Benick
Publisher: Inanna Publications
Distributor: Brunswick Books
5.5" x 8.25" / 150 pgs. / 19.95 CDN
Trade Paperback ISBN: 978-1-77133-213-2

Title: Only by Blood
Author: Renate Krakauer
Publisher: Inanna Publications
Distributor: Brunswick Books
5.5" x 8.25" / 250 pgs. / 22.95 CDN
Trade Paperback ISBN: 978-1-77133-209-5

Title: Dancing on a Pin
Author: Katerina Vaughan Fretwell
Publisher: Inanna Publications
Distributor: Brunswick Books
6" x 7.5" / 120 pgs. / 18.95 CDN
Trade Paperback ISBN: 978-1-77133-221-7

We acknowledge the support of the Canada Council for the Arts and the Ontario Arts Council for our publishing program, and the financial assistance of the the Government of Canada through the Canada Book Fund.

Subject: April 29 Inanna Toronto launch confirmed - evite and press release ATTACHED

Hi, Katerina.

We've confirmed the Toronto Inanna book launch for Wednesday, April 29!

Please see attached:

1) e-vite (for circulating to your email lists, posting to your websites, posting to social media etc).

2) press release (for any personal media contacts you may have)

3) AND here is the link for the Facebook event page - please invite EVERYONE on your friends list. It just takes a few quick clicks!

<https://www.facebook.com/events/796062640464267/>

Book launches are like birthday parties and require sharing the fun and festivities with friends, family, colleagues...so please invite/circulate the evite to everyone you know who is keen to celebrate you!

We're hoping for a big turn out!

Really looking forward to seeing you all then.

Renée Knapp

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TALES: Stories and Songs of Strong Women and Girls was on February 25 @ 7:00 pm - 9:00 pm. TALES (The Alberta League Encouraging Storytelling) presents *Stories and Songs of Strong Women and Girls*, a benefit concert for the Calgary Women's Emergency Shelter hosted by tellers and musicians Cathie Kernaghan and Doreen Vanderstoop. Also with Karen Gummo, Cheryle Chagnon-Greyeyes, Chantal Chagnon, and Yarns and Strings. Debut of *The Phone Call*, an original play, and featuring the stories, *The Curious Girl*, *The Corpse Watcher*, and *White Buffalo Calf*. Stories in ballad, play, and drumming! Call Cathie at 403.239.7174 or talesstorytelling.com (by donation). Shelf Life Books, 1302-4th Street SW, Calgary, Alberta Canada

The WGA invites you to a reading featuring Helen Moffett (with Kimmy Beach and Peter Midgley) at The Olive.

Monday, 20 April, 2015 at 7:30pm. 4928-50 (Ross) Street, Red Deer (back alley entrance).

The **Writers' Guild of Alberta** and **The Olive, Red Deer**, present South African editor, poet, erotica writer and journalist, Helen Moffett at The Olive on the 20th of April, 2015 at 7:30 pm. Doors open at 7:00 pm and the reading begins at 7:30. The Olive will provide a selection of gourmet snacks, and books by all three authors will be for sale. Cash bar.

HELEN MOFFETT is a South African poet, freelance editor, feminist activist and academic. She has a PhD from the University of Cape Town, and was the President's Fellow at Princeton University. She has lectured as far afield as Trinidad and Alaska, but still calls Cape Town home. She has compiled three editions of a poetry anthology for Southern African students, a guide to academic English for students, and a collection of South African landscape writings, *Lovely Beyond Any Singing*.

While writing materials for Rape Crisis Cape Town and Womankind UK, she also co-wrote a cricket book with the late Bob Woolmer and the sports scientist Tim Noakes – partly because the game of cricket reminds her of why she likes men. She has also published short stories and numerous academic pieces, and co-writes the popular *Girl Walks In* erotica series with Sarah Lotz and Paige Nick under the non de plume Helena S. Paige.

Strange Fruit, published by Modjaji Books, is her first poetry collection. She is currently working on her second collection of poems, as well as a volume of short stories. She dances flamenco (badly, but with enthusiasm) and loves gardening under the supervision of her cats. She blogs at <http://helenmoffett.bookslive.co.za/blog/>

KIMMY BEACH has published five books, the latest of which is *The Last Temptation of Bond* (University of Alberta Press, 2013). *Bond* was featured on CBC Radio's *The Next Chapter* with Shelagh Rogers, and was longlisted for the Alberta Readers' Choice Award. Kimmy has served as mentor, teacher, and workshop facilitator for the Writers' Guild of Alberta, the Saskatchewan Writers' Guild, the Manitoba Writers' Guild, the Parkland Regional Library, the Library Association of Alberta, Sage Hill Writing Experience, and the Canadian Literature Centre at the University of Alberta.

PETER MIDGLEY writes poetry, children's books and nonfiction. By day, he works at the University of Alberta Press. He was born in Namibia, but now lives in Edmonton. He is the author of *Counting Teeth: A Namibian Story*, an account of his return to Namibia with his nineteen-year-old daughter, Sinead. He photographs birds; Sinead doesn't. Peter's award-winning children's books have been translated into 28 languages. A new collection of poetry, *Unquiet Bones*, will appear in September 2015. Peter is the 2014 recipient of the Editors' Association of Canada's Tom Fairley Award for Editorial Excellence.