

News from the Feminist Caucus, by Anne Burke, Chair

Yes, it is Brick Books' 40th anniversary with special poets and poetry events. Kitty Lewis was awarded an Honorary Life Membership Award from the League of Canadian Poets. September 21 is United Nations World Peace Day. For the 24 Hour Peace-athon there is a request for poems at Worldpoetry.ca. Bernice Lever and Candice James have both registered online, as part of the "blog roll" and you can also. This month reviews of *Tasting Fire*, by Isabella Colalillo-Katz; *Endangered Hydrocarbons*, by Lesley Battle; *Light-carved Passages*, by Frances Boyle; and *Changelings*, by Cassy Welburn. The Calgary Quartet Launch will be on Sunday, September 13, 2015, 2-4 pm at Memorial Park Library, 1221 – 2 Street SW. Calgary AB. "There will be many more events across the country and in San Francisco this fall. We are still looking for hosts for more events." <http://frontenachouse.com/news/>

From Bernice: Just wish the Feminist Caucus /LCP to know of the request for Peace Poems by Worldpoetry.ca. See: Bernice Lever at <https://colourofwords.wordpress.com/bio.htm> and Candice James at <http://saddlestone.shawwebpace.ca/>



From: [ariadnes](#)
Date: July 26, 2015 1:12:49 AM PDT
To: bernicelever
Subject: THANKS!

Thank you so much! We never charge for folks to participate. We send you more info.
Hugs, Ariadne



World Poetry hosts: Ariadne Sawyer and Neall Ryon

Dear Ariadne:

Just a note to let you know, I e-mailed 5 or 6 groups of poets or ones of mixed genre (national or BC ones) to take part in SEPT. 21, United Nations Day for World Peace.

Asking for groups and individuals to read Peace poems that day --- and also to try and join in the WP website for the occasion. Mainly wrote: check out www.worldpoetry.ca!

Many thought they had to be members of World Poetry -- in Vancouver -- but poets can read Peace poems & honour the day and the NEED for Peace poems in their own spaces -- even if they cannot pay the \$30. per year.

There is such a need for positive poems and prayers --- when daily we all have been buried in tragic and violent News casts or programs.

Also I have many followers on Facebook, as I accept all who ask!

So I do not post silly messages. But I am trying to post sensible and/or uplifting remarks...but doing what I can for the PEACE cause.

hugs, Bernice

**World Poetry Canada International 24 Hour Peace-athon!
September 21, 2015.**



From Canada to Africa, the Middle East, the Americas to China and Mongolia, Peace-athon connectors are celebrating peace in a focused 24-hour push for peace!

Join the us with your: Poetry, Art, Music, Dance, Photography, Films!



Review of *Tasting Fire*, by Isabella Colalillo-Katz (Toronto: Guernica, 1999) 86 pp. paper

“Tempus” is written in the metaphysical tradition of “tempus fugit”, time passes. “Grandmother’s Photograph” muses on that woman’s life events and eventual death from ovarian cancer. “The Old Man” sounds bitter because he has sold his daughter into slavery when another man had not. “Lost Words” are regained for a last story in an open notebook, whether historically accurate or imagined. “Briefing for a Muse...” begins with a dream archetype which “my sanguine pen” writes.

“Kisses” (both white and dark) appears to be prose, with dialogue, it is a stream of consciousness with a first-person limited narrator. “Fig Tree” refers to time and place, city and garden, of an immigrant in exiled land. “Heartspace” is about her father’s memories while he lies ill in a foreign bed. Her mother wrote in an old dialect about her lost dreams, while her daughter feels like lava “against the sobbing.” (“My Mother’s Poem”) She refers to the Gospel according to St. Mathew as composed by Pasolini (silence compounds ritual). The dead are arrayed in photograph albums. (“The Sound of a Distant Wailing”). Men carry their pain when women prayerfully bead their rosaries at funerals.

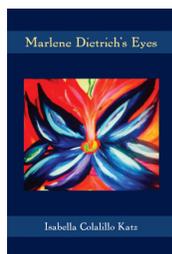
Her old and new lives represent “Pain and Possibility”, while she experiences stage fright because she is poised between the past and the future. Chaos theory is blended with a weaver’s hands. Among her muses are Whitman, Rimbaud, Hesse, Christ, Harpies of Orpheus (not Orpheus himself), Shiva and Kali. The poet imagines her own childhood while acknowledging her daughter’s maturing body. “Birthing” is sparsely worded, utilizing absences of spaces on the page or form poetry. “for the taste of life/ is strong/ the taste of love/ is wild”. (p. 37) “Faith” references *The Vindication of the Rights of Women*, by Mary Wollstonecraft, who died in childbirth with her daughter Mary Shelley (who married the poet Shelley). In “Feminist Frame”, the poet compares the women for whom she has time with those for whom she has no time. In the negative are men-pleasers, anorectic shadows, termites, grim and despairing. In the positive are those who are becoming in the sense of developing their true selves.

In “An Ancient Way of Dancing”, an imperative tense draws “women uniting in circles/ sisters dancing together”. The title is from a painting by an Inuit artist. “Dzikir” includes the language of propaganda, “womb-whore phrases” during the second world war, as well as post-modern terrorists. She invokes Dante, Tuscan magic of “Gnostica”, spring, and running with tiger stride. The doleful work does not necessarily lead her to vengeance. (“Reaction”) The city of New York houses the American dream for “wordblooms”. “Anna” will be whispered in nature. The Pegasus myth is reinterpreted as “Starhorses” form part of the celestial constellations. Pauline Johnson is associated with “the indigo wings of hurrying ravens”. “Pebbles” depicts “earthbones”. There are unsolved riddles in “Oshawa Afternoon”, rape, Picasso, and a litany of sounds. She adapts Whitman’s “I Sing” to “I Smile”. In “Easter 1990”, “My heart burns on”. In “Psychobiography” a warring angel is the instrument of her being recreated.

from <http://thecreativeself.blogspot.ca/by/Katz>

Womanpower may have been dimmed for a time, but it has never been erased. It is still not easy to be heard and acknowledged as an integral part of the human race if you are a woman—though we living in a time of great, unbounded possibilities. In this landscape, women’s **creativity** is the most powerful ally in the struggle towards being equal and visible. Of being heard.

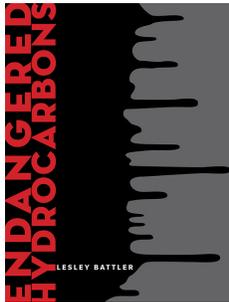
My poetic voice is the lasting gift of my late mother who never discouraged my writing and secretly wrote her own poetry, which I have collected and published as a chapbook. It is through poetry that I explore my feminism and its potential to transform. The aim, particularly in this book, is to raise consciousness for the half of humanity—women—who in many places are still silenced and weakened by the blind eyes of patriarchy



Katz is a storyteller, performer, lecturer, teacher, and workshop leader, in the arts, wellness, and holistic education. She also wrote *Marlene Dietrich's Eyes* (Victoria: Ekstasis Editions, 2014) in addition to *And light remains* (Toronto: Guernica Editions, 2006).



She previously published “My mother’s poem” and “The sound of a distant wailing” poems, in *Pillars of lace: An anthology of Italian-Canadian women’s writing*, edited by Marisa de Franceschi (Toronto: Guernica Editions, 1988).



Review of *Endangered Hydrocarbons*, by Lesley Battler (Toronto: BookThug, 2015) 177 pp. paper.

As I write, a pipeline at Fort McMurray has suffered a leak which the company is striving to stop, after an early warning system failed. Meanwhile, the Premiers' meeting has resolved to support a national energy policy, at least in principle, but reportedly without mentioning the Alberta Oil Sands.

These poems were inspired by texts, some of which were generated by a multinational oil company. Others are in the public domain, media, industry doublespeak, Orwellian in focus.

She weaves an odyssey of Roland Barthes, Lacan, écriture, achieving an arc in a career careening from an Ontario boneyard to “concrete” Calgary, replete with a tribe of heartless emirates, the proverbial “blue-eyed sheiks, let them freeze in the dark bastards” diatribes.

Battler recently left the petrochemical industry but has taken with her a plethora of images, non-sequiturs, semiotics, talking points, The Rise and Fall of Empires, haiku, idylls of the pin-Kings, vignettes, Sour Gas bildungsromans.

Long-distance relationships rely on technology such as Skype, Facebook, her past selves reconnoitre an armistice. The Petroleum Coast point of entry is the port of Whitecourt, symbolically alternating between left and then right page or screen justification, in which there are drilling galleys, olive crusaders, the hardware of exploration, Edson the medieval Middle East. Landscapes are composed of tectonics, wellheads, an artillery of double entendres, such as “Absolute Open Flow”, erotic purification with extraction, Industry’s first priest, reactor with a chthonic beat, keeping time with King Solomon’s compressor.

The muse is female: moose, mystic seismicist, Mother Earth. Lloydminster harbouring a cabal, bacchanal, 1910 gas plant guerrillas. How erotic is “my aperture”, commerce, economic renaissance, at least Muscovites and socialists in union which equates to ruin in a free enterprise statehood. Fort McMurray is another region (her CO2 captures, slaves who built civilization, a mystery cult of aliens in Grande Prairie, while Murrians are worshippers of bitumen. Re: hydrocarbons, we move from geological bondage into an Oilsands Republic.

Publicity language is italicized for emphasis, the Edson wars reveal conventional work camps to more aggressive means of extraction, from the emergence to frontier. Tennyson’s idylls transmuted as Inuvik, a Henry James Guide to a nation by idyllic design. Stress and decompress at the Petroleum Club, whether he or she, Hibernia, the Petroleum Ball, the Periodic Table, a Fractionator of onomatopoeia, sets of columns and borders.

Natural Gas set off by Jungian Myspace, LNG worship, man's alienation from a golden age, then comes schism with Martin Luther at Wittenberg, Individual Reservoir Pressure of Holy Writ and un-Holy Spirit. A manuscript extraction has possibilities at a creative reservoir workshop. The Houston School, figures 1-9. Among the players with the ERCB and end-of-narrative report ms. are pool, stratigraphy, participants in a time log. The Leduc Award goes to a 2011 joint venture in a shortlist of panel and companies, in a dramatic piece.

Under attack are shredded or otherwise parsed letters and snippets of comments while peak oil is only an exile. The violins depict uppity or cultured cattle still vulgar, in the face of hydrocarbons which are personified throughout. Various sites are the Latin Quarter, Osama, Aquatics, Columbians, and Managers. This is the domain of Eco-Terrorism (cue the Petroeconomist) of vascular angst, jihadist haven, hydrocarbon abuse. Other documentary evidence is a National Energy Board hearing order in 1975, a project lifecycle cum speaker and his sister. Public consultation consists of eggs, lake fishing, peer review, and dump of ongoing feedback and evaluation of development application plan, just the essentials. The devil is associated with the Mackenzie Gas Project and residential schools. On the Eve of Revolution we come across peasant unrest, Jacobin plots, the middle class, and even Marat's bathtub.

Here is the spectre of Global Oil in an imagined dialogue between Oilweek and Michel Foucault, as in an entire discourse has risen from a population composed of people who choose to reduce, recycle, and reuse according to precisely determined norms. The colour green is not neutral, since Suzuki et. al. Created a generation of idealists and their own enviromancy, depending on a dialectic of school recycling, litter clean-up projects, the semiology, ecology, despotism, manipulation and conditioning of children, with the public's complicity.

Here are the Protocols or guidelines threatened by poets (cue Plato's Utopia), in a series of action items. A long-chain carbon play paired with The Sierra Club- phase 1, 2, World Domination for Energy Depletion; Global guidelines for first-time poetry readings 1-7. The Counter-Revolution reflects Royalist's defeat, et. al. Fort McMurray and the French Guillotine, 6- Panacea- Tender a la Gertrude Stein- like pattern poems. The oneirology of a woman's body represents Alberta, the purveyor of Heavy Oil Discourse to the extent of motivational quotations as found poems reworked with wisdominthesands.com a fictitious website, perusing the elements.

As Battler acknowledges she spliced items such as wellbooks, mudlogs, geological prognoses, and meeting notes with a variety of found material, including histories and critical theoretical works, as well as "anything that crossed my path."



Review of *Light-carved Passages*, by Frances Boyle (Ottawa: BuschekBooks, 2014) 81 pp. paper.

In section 1: "Blueprint", a family is separated, first by husband and wife, when the child accompanies her mother in a new land. The persona of the poet reflects, "how poets need to be escape artists", alluding to Gwendolyn MacEwen, for "The Power of Naming" and "Shadow-seeker", "fit my own shadows". Although the two poets share much, such as archetypes, "my monsters were muted". This means family, first, no matter how painful. ("Blueprint") She serves us her memories of law school, "After the funeral" of her mother, with sister, friends, brother, and father. Her associations are with auditory, visual, and visceral images. An elegy may be about love but is more often about loss, the death of an individual person, and consolation. In a tri-part poem "Sort of an Elegy", the battle at Passchendaele is evoked, through the lens of "this one small death", a refusal to mourn, for "my brother's death", then "inadequate language of sorrow" at the wake. The past is in sepia tones.

In section 2 "Not Yet Ripe" the persona of the poet is as a fisher of time, "would a ghost fish/ risk my phantom line?" ("Longing") Instead, a strong wind "tears your words away". ("Sometimes I catch the ring") She becomes a kite, torn by time. Rather, "mold letters with edges". Goldfish once released are freed. "Yellow breathes". The poet as chameleon portends "slip syllables". An EKG becomes the metaphor for experiences, "many light guy-wires". ("Flimsy") With death, "a switch will flip". ("The Fox") The ocean reflects seemingly unlimited regret. ("Tumble and silt") A dog and deadwood appear on Pine Hill. ("Dogwood")

In section 3 "Bouquet" there are birds, a she-coyote, insects, and a missing "Kasha". ("Peripheral Field") Adults are strangers. ("Hospitality") A marriage is in jeopardy. ("Hinge") A prodigal daughter returns. ("Bouquet") Aphorisms, an anagram, and purloined poetry. ("Détente") An exchange is made, whether desirable or not. The poet adopts technical language of flight, such as "gimbals", "gyroscope", "tarmac". The journey to reclaim her daughter reminds her of a bird which would nourish her young with her own blood. ("Pelican Narrows") There is a generous act of conveying "the sloughed skin feel of a summer day". ("Summer Novel") Nostalgia is rejected. ("Solstice") The West Coast hike symbolizes a mother's decay, while it makes possible "supple, new green life/ my own." ("Second Growth") A forge and hammer produce beautiful metal objects. ("Best wishes")

In section 4 "Shadow-seeker" the opening poem situates the reader within a sleepless setting of paper sheets, prayers like eggshells, and books. ("Dark night, solo") The poet as oiled snake insinuates itself into a Latin mass. Musical contexts are the frame for blood. Siblings are like waves. The family of painted and primed dolls. ("Photograph, 1918") The mind is a plum-line, while her voice is "a searchlight". The empty nest is due to a stolen child. ("Winter") Birdsong is emptied, "a silence awash with sound".

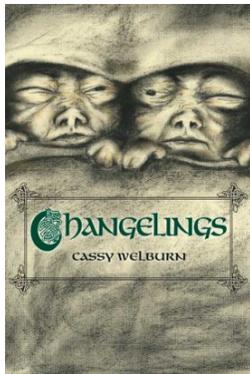
("The fur of shadow") Fear and acceptance like cattle to the slaughter. ("Velveteen") Fears and fish pertain to "obsessive/ compulsive dis-ordering". ("Alice Underground") In "Moon made", we discover mooncalf, moon-pulled, moon in mist, and moony child, culminating in "Moonlight cleanses/ moonlight stains. It makes you moonmade".

In section 5 "Home Still Choruses Away" the moon becomes "a knowing blood orange", while contemplating immortality. ("Momentum") In the process, details will be missed. ("Canvas") Bison are etched but a passionate kiss endures. The image of an egg within an egg or an ever-increasing/decreasing enclosure is highly effective. ("room within a room") Motion imbues the landscape with multiple meanings. ("Give over to") Jane Austen's character Louisa was "'a very funny Creature'" and Dickens lauded Mary Anning. ("Lyme Regis") Snakeskin and song. ("River") Anglican hymns accompany a vigil. A cat's eye and earth as marble make more of a movie than expected. ("Orbit") A homing beam releases emotions about worship. "Scythe words will slice me". In addition, "song poured pure around the thorn" is that which "pierced her heart".

Boyle previously published *Portal Stones*, a chapbook, with Tree Press, in 2014, as well as in numerous literary magazines and anthologies. Among them are *Untying the Apron: Daughters Remember Mothers of the 1950s*, edited by Lorri Neilsen Glenn (Toronto: Guernica Editions, 2013) and *In Fine Form: An Anthology of Canadian Form Poetry*, edited by Sandy Shreve and Kate Braid (Polestar Press, 2005).

For an interview with Boyle by rob mclennan see:

http://openbookontario.com/news/profile_frances_boyle_few_questions



Review of *Changelings*, by Cassy Welburn (Calgary: Frontenac House Poetry) 86 pp. paper.

Some stories tell of changelings who forget they are not human and proceed to live a human life. Changelings which do not forget, however, in some stories return to their fairy family, possibly leaving the human family without warning. The human child that was taken may often stay with the fairy family forever.

It is typically described as being the offspring of a fairy, troll, elf or other legendary creature that has been secretly left in the place of a human child.

Sometimes the term is also used to refer to the child who was taken. The apparent changeling could also be a **stock** or **fetch**, an enchanted piece of wood that would soon appear to grow sick and die.

The theme of the swapped child is common among medieval literature and reflects concern over infants thought to be afflicted with unexplained diseases, disorders, or developmental disabilities. Some folklorists believe that fairies were memories of inhabitants of various regions in Europe who had been driven into hiding by invaders. They held that changelings had actually occurred; the hiding people would exchange their own sickly children for the healthy children of the invaders. (At least this above is culled from *Wikipedia* and other assorted online sources). In "The Changeling", a face is "rough", to the extent of a mere outline, a child's shape.

By definition, according to the *Webster's Collegiate Dictionary*, the title is an archaic term for turncoat, in this instance more relevantly a child secretly exchanged for another in infancy, and, to a degree, archaic for "imbecile", as noun and, in a limited sense, adjective. The plural form is established with the initial prose poem "The Stolen Child", abridged by Welburn, from the series *The Wandering of Oisín*, by William Butler Yeats. Related from the point of view as "We children", the persona of the poet undertakes, "And I begin to tell him stories" reveals the failure of faith healing to change what is wrong or aberrant about the boy's body. A congenital heart malformation robs the blood of oxygen. This life-threatening condition is often signalled by a bluish or "cyanotic" cast to the skin, hence the term, *blue baby*. Diagnosis is made when the baby's fingertips have a blue color. This shows the lack of blood flow. What the poem tells us is that he was born a "blue baby", likely deprived of oxygen, whether through heredity or environmental poisoning and thus should be hidden from sight, although remaining a human child, not "like a demon".

Birthing is painful labour with an uncertain outcome. "In "Midwife", the speaker complains that her clients "always come to me/ at the last moment". The Mountain of the Women is an actual place, part of the tribal rituals, a bride's destination. ("Ceremonies")

Some of the poem are lyrical or ballad-like, songs about a lost companion, magic, spell, dreams, memories, trickery and slight of hand, associated with the Arabian Nights, or the old woman in the woods of *Grimm's Fairy Tales*. An *Cailleach Bhearra*, or *the Hag of Beara*, is a wise woman figure embedded in the physical and mental landscape of western Ireland and Scotland. "Cailleach, the hag" appears in "The Wychwoods", telling tales of a prodigal sister, sister birds, a younger brother. There are rhythmic incantations ("The Twa Sisters") about loss and there were "Two girls in flight". The ocean is a place of mermaids for distant sailors. A burial monument was named Tomb of the Diver (Italian: *Tomba del tuffatore*) after the enigmatic scene, depicted on the covering slab, of a lonely young man diving into a stream of water. It was dated to the first half of the fifth century B.C. (about 470 BC). Note "Stillness/ spilling" on the occasion of "The Tomb of the Diver" (6th c. B.C.) in "Incantation". A skipping rhyme signals the beat by means of an iPod. ("The Long Bones of the Body')

Cassiopeia is a constellation in the northern sky, named after the vain queen *Cassiopeia* in Greek mythology, who boasted about her unrivalled beauty. "Cassiopeia" may also be a play on the poet's name "Cassy (Catherine)" and the poem pertains to "I am the twin" as well as "the story you're about to tell." History is not compatible with "her helpless script." (How Do We Know What to Believe?) The myth of "Centaur" revisited, as "Man and horse/ mud and bridge". The walls of a labyrinth, the Cranes are able to leap over bulls, in "Bull Dancer". There are incipient elements which border on atrocity, "seeds, seething, waiting to explode." ("May Day") Berries are "black-mouthed". ("Berry Picking") A boy enters her kindergarten (a child's garden) devouring words. ("The Fly")

The other appears and reappears as if to be but a mirage. In "Winter Wild", a prose poem titled due to how the horses wildly react to being ridden in the winter, there are two sisters, they are the Shorter twins, speaking in secret Twin Talk, *twalk*. *They're twalking again.* A ghost of "*Tatiana!*" is a witch in the woods or a bird of prey. These sisters mock their absent parents ("Tree House Drunk"). The dualism which informed Yeats is reworked from "Magic Dance" through David Bowie in "Labyrinth" the movie, "I am you and you are me—" ("The Eye"). The sequencing of "One After Another" is shaped by song lines, waterholes, trek, rocks, and a turning ("Ecclesiastes").

The father figure intimidates, "I feel the slam of my father's voice" ("A Kindness of Bees"). She waxes Antigone ("Stage Fright") under male direction. Whether at the standard truck stop rejoinder, Hebrew song, or a Christian hymn, the observant poet records, while "The city folds me up" ("Urban Poem"). A private diary is secret no longer. ("Cloak of Invisibility").

There are the words but beware, "*Don't believe a word*" ("Make Believe"). Change is inevitable ("Metamorphoses"). Indeed, "all talk of poetry is gone". *The Songs of William Blake* ironically referenced, as stories of experience, not innocence. Treason, guile, the burning, branding, fireworks, "*stem from blindness of birth,*" ("The Night Cure"). She employs metaphysical images, metaphors, personification, and other figurative language to convey layers of symbolical meanings. Why are women horned? The sun takes centre stage. ("Cirque du Soleil") A voiceover accompanies the credits which roll by, but the art remains in what "she gives to the page". ("The Miracle of Life")

"The Red Centre" is a pattern poem which is driven by the plot in italics but elaborated in the left-justified character-driven lyric. She explores the language of the cold ("Polar Passage") to indicate the subconscious, "memory of the journey sealed". She encounters her former self peering down at her. ("The Break-In") Hallucinations ("Hearing Voices, Seeing Things") are derived from grief. At the church there are "feral eyes" spying, "*Pour grief out of you, like river water, I say.*" ("The Green Man") An in memoriam offers a melody ("A Closer Walk"). Pruning is an other-worldly experience. Kosovo is more than "*It is not a war*" but remains challenging, because it is a new state. (See also: "Beneath the Fig Tree"). Further denial appears, "*We're not in a war*" ("The Cabin by the Lake").

The aboriginal theme of the introduction circles back to “Raven”, a totem, some shape-shifter. Poet grasps hold of the raconteur, “*I remember a storm like this*” and “*Let me tall you about the time*”, in expansive poetry which does not flinch. (“Late for the Wedding”)

Poe’s short story of atmosphere “The Tell-Tale Heart” is reformed, as “*Pretend she’s here, I say*”, and “*I can see her, he shouts*”. “*I once I lived in a hotel, did I tell you?* (“Up in the Old Hotel”) “*There’s something I meant to tell you.*” (“The Orchard”)

In “Unleaving”, the poet fashions a wish or desire “Would that we should find such grace”, based on “Margaret are you grieving over golden grove unleaving”, by Gerard Manley Hopkins. This sprung rhythm and strong alliteration allies “the silent surprise of death” with “the trope of prayer” in unexpected ways. She ponders, “how you spill/ and split the night” (“Diving into a Glass of Water”) situated at the Glenmore Reservoir. Compare how a man fishes pieces of a book/ out of the river (“The River Book”). Both appear to deal with the massive flood events the City of Calgary experienced in the summer of 2013. *The Calgary Project: A City Map in Verse and Visual* was edited by Dymphny Dronyk and Poet Laureate Kris Demeanor, co-published by House of Blue Skies and Frontenac House, in 2014.

“*There’s a river flowing, he says*” (“Wade in the Water”). The voyageur heart departs on the wings of Walt Whitman (“Voyager”) toward a dwarf star. Thus, the pilgrim moves along the journey of life unto his or her death and departure, “from holy to more holy”. (“The Green Man”) As the book evolves, “Here, I offer up stories”, in “Pilgrimage”, she reflects on how “These friends have all the stories”, because, from the outset of her cross-country tour, “I had my stories to prepare”.

Welburn adapts quotes from “Song of the Open Road” and “Songs of Parting”, in *Leaves of Grass*, by Walt Whitman. “Voyager” is from the recording by President Jimmy Carter in the spacecraft Voyager I, launched 1977.

Some of the stories she tells are from immigrants, traditional folktales, and classics from literature, such as Isaac Singer, Shakespeare, Edgar Allan Poe, and Sherlock Holmes, an oral culture and theatrical, in English and sign language.

Welburn has a strong background in storytelling and writing in Alberta schools. She was the Canadian storyteller on Tour for the TD Canadian Children’s Book Centre in 2013. She teaches children and adult New Canadians part-time. She studied Creative Writing with Richard Harrison at Mount Royal University as well as with Patrick Lane in Victoria, B.C. She has performed poetry and story across Canada and in Australia and Ireland. Her own CD is *Cassiopeia, Tales from the Night Tree*.

She is a member of the Writers Guild of Alberta, TALES (Storytelling Association of Alberta, Calgary Chapter, SC-CC (Storytellers of Canada), and The Writers Union of Canada. www.storytellers-conteurs.ca/en/storytellers-directory/Cassy-Welburn.html

For Quartet 2015 go to:

<http://frontenachouse.com/dd-product/changelings/> The Calgary Quartet Launch with all four poets will be on Sunday, September 13, 2-4 pm at Memorial Park Library, 1221 – 2 Street SW. There will be many more events across the country and in San Francisco this fall. We are still looking for hosts for more events. <http://frontenachouse.com/news/>

Changelings by Calgary poet/storyteller Cassy Welburn

ClockWork by California based poet Zaid Shlah

Niche by Nova Scotian visual artist and poet Basma Kavanagh

Two Minds by B.C. author, Harold Rhenisch

Brick Books 40th anniversary

We are delighted to be celebrating our 40th anniversary. Here are a few anniversary gifts to share with you:

1. **Celebration of Canadian poetry** - [this year-long anniversary project](#) contains articles about specific poets, some about a specific poem, some are poems written to the admired poet, some are short, some are longer - the articles are written by poets, publishers, novelists, musicians, politicians, readers - a real variety and very interesting reading.

This is an open project and we are always looking for more contributions. A sentence, a paragraph, a page... whatever is feasible for you to celebrate Canadian poetry. Contact Kitty Lewis at brick.books@sympatico.ca to ask for more details.

2. **Brick Books through the years** - here is a [short video](#) about Brick Books past and present.

3. **Brick Books Classics** - here are new editions of 6 of our favourite books - *Short Talks* by Anne Carson; *The Grey Islands* by John Steffler; *Riffs* by Dennis Lee; *A Really Good Brown Girl* by Marilyn Dumont; *Hard Light* by Michael Crummey; and *Wittgenstein Elegies* by Jan Zwicky. The series is designed by Robert Bringhurst and includes new introductions from Margaret Christakos, Adrian Fowler, Paul Vermeersch, Lee Maracle, Lisa Moore and Sue Sinclair respectively - and afterwords by the authors.

These are all in print now and should all be available at your local bookstore. Here is a [link to the Classics series](#). For a sneak peek here are samplers - [spring sampler](#) and [fall sampler](#)

Launches will take place this fall for Michael Crummey (in St. John's on Tuesday, November 10 at The Ship); for Jan Zwicky (in Victoria on Tuesday, November 17 at Open Space) and for Dennis Lee (in Toronto on Thursday, November 19 at the Monarch Tavern). These will also be 40th anniversary celebrations.

4. [Brick Books' 40th Anniversary at Eden Mills Writers' Festival](#) - Please join us at Rivermead for an afternoon of poetry, conversation, balloons and cake!!

The poets are Madhur Anand, Ulrikka Gernes (from Denmark), Antony Di Nardo, Arleen Paré, Leon Rooke, Barry Dempster and Michael Crummey. Join with co-founders Stan Dragland and Don McKay and general manager Kitty Lewis as we celebrate our 40th anniversary.

Recent Awards

We are very happy that our authors have received some extra attention in the last few months:

Jane Munro won the Griffin Poetry Prize for her collection [Blue Sonoma](#).

Susan Paddon won the J.M. Abraham Poetry Award (formerly the Atlantic Poetry Prize) for her debut collection [Two Tragedies in 429 Breaths](#).

Deanna Young was shortlisted for the Trillium Book Award for poetry for her collection [House Dreams](#).

Events

Things are fairly quiet in the summer but we do have some readings.

Deanna Young heads west in August and reads from her award-nominated collection [House Dreams](#) in Calgary, on Saltspring Island, in New Westminster and Victoria.

Once September arrives, watch for Ulrikka Gernes, Arleen Paré, Antony Di Nardo, Barry Dempster, Michael Crummey, Carolyn Smart and Méira Cook to be reading all over the country.

You can check out our [events listings here](#) for all the details.

About Brick Books

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