

ST@NZA

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Fall 2021



In this issue:

- 2-4 News from the League
- 5 Read the winning poem from the inaugural Lesley Strutt Poetry Contest: "Tea Swamp Park" by Jacquie Pearce
- 7-9 Bill's Beat
- 10-13 Book Review: *Windfor* by Allan Briesmaster
- 14-15 Poetry Parlour
- 16-19 New Members
- 20-23 Member News
- 23-29 Writing Opportunities

News from the League

NEW!

Book Awards Submissions are now open!

If you have written or are set to release a book of poetry in 2021, connect with your publisher and submit to the LCP Book Awards.

Deadline is November 30, 2021.

[Find out more.](#)

NEW!

From the LCP Chapbook Series: AHVAZ // AAVAZ // AVAAZ: A Chapbook Anthology of South Asian Poetry

Edited by Shazia Hafiz Ramji, AHVAZ // AAVAZ // AVAAZ foregrounds voices that are Brown and uncompromising. Give us your poems that challenge definitions of "South Asian" identity, that celebrate Brown joy, and that bring a strong sense of place. Give us your haraami poems, your garam garam poems, your Du'a poems, and your ocean poems. Give us your voice, your loudness, your softness, your noise, your ahvaz // aavaz // avaaaz.

Deadline is October 18, 2021. [Find out more.](#)

NEW!

From the LCP Chapbook Series: Lesley Strutt Memorial Chapbook for emerging poets over 40.

In this edition, the LCP Chapbook Series seeks well-crafted, unpublished poems from poets over 40 who are still in the

emerging stages of their career. What does emerging mean? We are looking for poets who are currently unpublished; poets who have a minimum of professional publishing experience; or poets who have not published a book of poetry with a trade publisher.

Deadline is October 25, 2021. [Find out more.](#)

NEW!

Fall Webinar from LCP: Using Canva to Support Your Poetry Career

Friday September 24, 2021 at 2pm EST via Zoom, Exclusive to LCP members. Join League staff in discussing how Canva can help you to create professional and impressive designs in support of your poetic career. Advanced Registration is required. [Register today or Learn more](#)

NEW!

Suggestion Box Do you have a great poetry-related idea that you think the League might be interested in? Do you have any ideas that may broaden or enhance our current programming and projects? Let us know via the Suggestion Box! [Let us know about your suggestion](#)

2021 Jessamy Stursberg Youth Poetry Prize Winners

Congratulations to the 2021 Winners

of the Jessamy Stursberg Poetry Prize. The jurors were incredibly impressed with the quality of poems submitted this year, and we thank everyone who shared their poetry with us— we know the future of professional poetry in Canada is in good hands! [Read the winning poems](#)

Guide to LCP Communications for Members

Are you a member of the League who may need a refresher on what the LCP can do to help promote your poetry and build a bigger and better poetry community? We love to support our members in every way we can! [Check out this webpage for a low-down of 12 great ways to get involved.](#)

The LCP Chapbook Series

Order a chapbook today and know that you are supporting the continued success of the Series that brings publication opportunities to underrepresented poets as well as some new, top-notch poetry for your bookshelf.

[Coming soon to order:](#)

◇ [*the way out is the way in: an anthology of disabled poets, edited by Stuart Ian McKay.*](#)

[Available now for order:](#)

◇ *Voices of Quebec / Les voix du Québec.*

◇ *You are a Flower Growing off the Side of a Cliff: poems about mental health and resiliency*

◇ *What has been left out: 2020 Feminist Caucus Living Archive Series Chapbook*

◇ *The Time After: Poetry from Atlantic Canada*

◇ *The Next Generation Vol 1: Poems from Young Poets*

◇ *i am what becomes of broken branch: A Collection of Voices by Indigenous Poets in Canada*

◇ *These Lands: A Collection of Voices by Black Poets in Canada*

Book Reviews

The LCP is proud to share that we can now offer payment (\$25 per review) for select reviews each month, as well as continuing to accept reviews from other publications, or without payment. Check out our new reviews page, including our titles gallery and simplified request form. [Learn more.](#)

Land Acknowledgements

The League is seeking poets to create a series of powerful and poetic land acknowledgements to share at our digital poetry events. This opportunity will pay \$250, and we are particularly interested in working with First Nations, Inuit and Métis poets with knowledge in the history and culture of many Indigenous groups. [Fill out this form if you are interested in helping with this opportunity.](#)

Member News

The League has simplified the process to submit member news for St@nza and social media promotion. If you are a member and have news you would like shared, [fill out this quick form.](#) The next issue of St@nza will be out in September.

LCP's Poetry Neighbourhood Facebook Group

Won't you be our neighbour? Share your poems, your releases and events, and chat about all things poetry. Exclusive to LCP Members. [Join us today in The Neighbourhood!](#)

Poetry Parlour

We invite League Members to respond to three poetry-related questions each quarter: [Check out Poetry Parlour](#) (League member exclusive)

In Memoriam

Any time we lose a member of the poetry community, that loss is felt deeply and with great love. The LCP has created a webpage where all are invited to remember, reflect and share memories of those from the poetry community who have recently passed. [Visit our In Memoriam page.](#)

Poetry Pause

Poetry Pause is the League's daily digital poetry dispatch program and it's growing every day! We deliver a daily poem an audience

of over 1200 subscribers and we are always accepting submissions of published or unpublished poems! Poetry Pause is a great way to introduce new readers to your work. [Submit your poetry today!](#) Tell your poets and poetry-loving friends to subscribe

Donate to the League

Support poets and poetry in Canada. Please consider donating monthly to the League of Canadian Poets. [Donate via Canada Helps](#)



Congratulations to Jacquie Pearce and her poem “Tea Swamp Park”, the Inaugural Winner of the Lesley Strutt Poetry Prize!

[Learn more about the contest, winner and jurors](#)

Tea Swamp Park by Jacqueline Pearce

*an undulating sidewalk,
a leaning house
(the chimney fallen into the alley)
and the name of a neighbourhood park,
the only hints of what lies buried*

she came through Ellis Island
at age seventeen,
journeyed west
to an arranged marriage,
never saw her family again
(that's all we know)

*children play on a swing set
where Labrador tea once grew
and water once made its way
to the surface*

in the old days
she always wore a dress and hat
and looked almost elegant,
and there was always pasta
and those twisted cookies
dipped in honey

*near the park
if you listen at the storm drain
you can hear water flowing
under the pavement
even though it hasn't rained in days*

they say she was never the same
after her first baby was born
(or maybe it was never seeing
her family again
or speaking her own language
that did it)

*the leaves of the Labrador tea plant
have a way of holding water,
in early summer the flowers
are like clusters of stars*

years after she was gone
the gramophone in the old house still
played
and at the back of an empty dresser drawer
there was a bouquet of dried flowers
(so many questions
we hadn't thought to ask)

*down the street from the park
construction workers
break through an old buried pipe
and a creek pours out,
it flows over the sidewalk
and down the hill,
almost as if
it knows the way*

Bill Arnott's Beat

A History in Paint



This article, delving into Canadian art, draws from the expeditions and research around my travel memoirs, [Gone Viking: A Travel Saga](#) and [Gone Viking II: Beyond Boundaries](#). With thanks to my friends at The League of Canadian Poets and St@nza Magazine.

Weather's turned again, changing like double jumps across a maritime checkerboard, determining the season. *Clack-clack*. Winter. *Clack-clack*. Summer. Two days after near-hyperthermia, we're heading out to hike in shorts, tee-shirts and extra sunscreen.

This is the southwest corner of England, the Penwith Peninsula. Rail lines end at Penzance (yes, where pirates come from). Roads end a smidge beyond that. And everything else (apart from water) trun-

cates at Land's End, a seaside cliff facing a dreamy expanse of North Atlantic. History says what lies beyond must be Avalon, mythic birthplace of the Lady of the Lake, the Queen who passed King Arthur his sword.

But since the nineteenth century this stretch of the country with its tourmaline water and intense northern light has been a magnet for artisans – painters, potters, sculptors – all coming here to find, hone and share their craft. It's home to the Newlyn School, one-hundred-forty years of painters capturing outdoors en plein air. Emily Carr was here, as a novice, painting beech trees and yews, before finding her place in the evergreen forests of British Columbia, Vancouver Island and Haida Gwaii, de facto eighth member to Canada's Group of Seven.

With packs cinched snug on our backs, we trek coastal path from Lamorna to Mousehole, following clifftops over sea, where it crashes onto ragged granite. We climb through Monterey pines, cypress, vine-wrapped maples, and wind-blown gorse under high canopies of ferns. Fat, black bumblebees buzz in fuchsia foxgloves and orange butterflies flutter along the trail. In the distance, St Michael's Mount cuts a sharp image in clean air and bright sun. The trail meanders to-

ward the pristine fishing village of Mousehole: an inn and pub at the quay, white-washed stone cottages and Cornish flags flying with pride – a white X on black background. Two artists work in oil on canvas at easels on the beach. Tide's out and brightly coloured boats – skiffs and dories – are beached in the harbour, leaning rakishly, as though posing for the painters.

The thread of land we're traversing has attracted voyagers for millennia – Mycenaeans, Phoenicians, Romans – following the Stone Age they came for Cornish tin and copper, the makings of sculptures in bronze. Then came the Iron Age and Vikings, until Spain assumed the role of marauders-du-jour in the late Middle Age.

At Penzance we follow shoreline to Newlyn, the painters' mecca. The smell of wood fires seeps from

homes, making everything feel cozy and welcoming. We cross a swing bridge and pass the Art Deco Jubilee pool, built to commemorate King George V. The triangular concrete structure's on a point of headland, built to cut crashing waves like a ship's bow. Further on the promenade sit the Battery Rocks where Henry VIII built a barbican, fortified with bronze cannon to deter Spanish raiders. Ironically the Spaniards stole the cannon, possibly to the sound of *yoink!*

We pass through Penzance's wherry town – ferries from days of olde. I imagine the smell of pine tar and old port sounds – groaning sheets and billowing sailcloth, the roll of barrels on gangplanks and shouts of pidgin – a soundtrack to adventure. There's a petrified forest just offshore, visible at low spring tide.

LCP Fall Webinar

poets.ca
League of Canadian Poets

Using Canva to Support your Poetry Career

Canva

Join us on Friday, September 24 at 2pm EST via ZOOM

The Fishermen's Mission sits near the pier, overlooking the lighthouse and Newlyn docks, one of England's busiest fishing ports. It's famous for crab, but northerly light and endless shoreline are what draw painters like a muezzin's call to prayer.

St Michael's Mount greets us, sitting like a chess piece in the bay. And from where I'm standing it aligns with Newlyn Lighthouse – a postcard view through salt air. A local guidebook describes the Mount as “one of those rare and singular objects which impresses the mind with sensations of veneration, pleasure and astonishment the instant it is seen.”

St Michael's, like Normandy's Mont Saint-Michel, reflects pagan-Christian transition, power and propaganda the binding agents. St Mi-

chael was a dragon-slayer, same as Saint George. Whether there are different versions or multiple dragons, I can't say. Point being these places – artist destinations – resonate with spirituality. From Newlyn we carry on through shallow sea – soft sand and warm ocean water – bare feet with pants rolled up, our very own pilgrimage, aptly enough, as this is St Michael's Way, tributary to the Camino de Santiago de Compostela, what travelling artisans and pilgrim's call The Way.

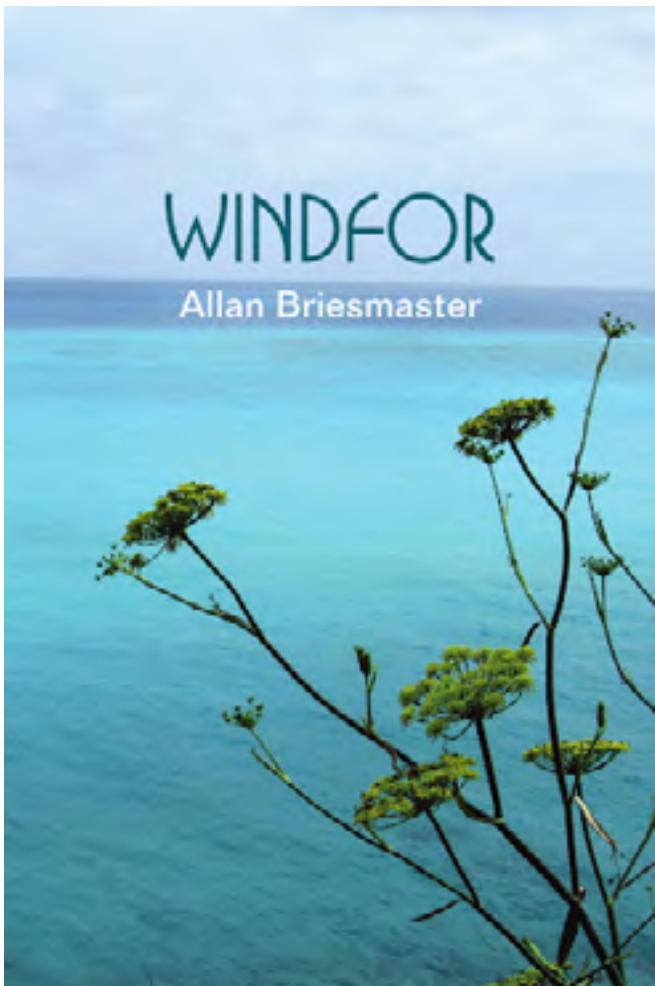
Bill Arnott is the award-winning author of [Gone Viking: A Travel Saga](#), [Gone Viking II: Beyond Boundaries](#), and the #1 bestseller, [Bill Arnott's Beat: Road Stories & Writers' Tips](#). For his expeditions Bill's been granted a Fellowship at London's Royal Geographical Society. When

not trekking the globe with a small pack, journal, and laughably outdated camera phone, Bill can be found on Canada's west coast, making music and friends.

[@billarnott_aps](#)



Just Cross: a review of Windfor by Allan Briesmaster Reviewed by Louise Carson



[Windfor by Allan Briesmaster \(Ekstasis Editions, 2021\)](#)

As I was curious about the origin of the title of the book, I flipped ahead to the title poem, which lies roughly at the book's half way point. This is what I found: a poem full of feeling, a love poem, a request or a

mild prayer for companionship "to round my orbit...common ground." The word windfor was made by the poet by squashing together wind and for; and this echoes the wish in the poem for "A constellation / of two..." to which the addition of air blows away any eyes' accretions which may have led to boredom or staleness. "Give us wind for our eyes."

So why put this poem at this point in the book, as the opening poem of section two – From Division? I figuratively trudged back to the beginning of the book and commenced reading the poems in order.

Section one, A Traveller, begins with the poem '*esse est percipi*', which means: to be is to be perceived. And it's a love poem with a simple idea. That to love gives an otherwise solitary life meaning. (The book is dedicated to the poet's wife.)

Subsequent poems in this section discuss coming of age and how uncomfortable *that* can be. 'A Connection' is a forerunner of the poem 'Windfor', an almost love poem,

though we aren't sure to whom it's addressed, just someone, like the poet, not "cool in youth".

The title poem of the section 'A Traveller' muses on the freedom inherent in travel. "one's own compass-needle / spins to the draw of an unfixed pole." And how "The mirror-walls / drop." What Briesmaster is doing is drawing an analogy between maturing and traveling. "Mind becomes honeycombed, chiaroscuro / of laneway, boulevard, citadel, green arcade. / Cobbles, footpaths. Ley-line." "Across sunset-glow, your private story / fills out". And one incorporates "a vision // no longer fed by your parish of origin." He concludes "in the end, no homely harbour endures." Nice.

Those who've read other of my book reviews will remember that when challenged by my ignorance in a poem, I look things up. So it was with 'Shackleton's Version'. I read it then looked up the title character – Ernest Shackleton (1874-1922), an explorer of the Antarctic and known for his persistence in never giving up, especially on his third expedition which featured disaster after disaster. As I've aged chasing my dreams, I recognize persistence, or stamina if you like, to be the most necessary virtue. And Briesmaster gives us what he imagines might have been Shackleton's philosophy in one stanza of the poem.

"I could never afford to sink into fear.

Something in me knew: if I could hold myself

together, model hope and confident cheer,

persist, methodical, and patient and fair,

then everyone would get home from this alive."

And they mostly did.

By now in this book, we've reached maturity and even age. 'How age' continues "calls us, now, to both sustenance / of the time-proven and letting go the rest." And in 'Some Things I Miss', the poet shares his firm conviction that behaving well is the most important part of caring.

Sometimes, I like to write poems that have an important word at the end of each line. And sometimes, as the poem unwinds, this just happens.

'Under Planets Again' is one of Briesmaster's careful, philosophical poems, and who's to say whether he placed key words at the end of each line by design or accident. Here's a sample of end words from the middle of the poem: "alone / ensorcelled / strain // sense / becoming / lustres // turn / realization / jovial" (in the sense of the planet). And at the end of the poem: "stifled / belief / knowledged // compre-

hension / us / reach". Quite inspirational, no? This poem ends the first section A Traveller and leads to the second section From Division where we find the poem 'Windfor', already discussed at the beginning of this review.

On this second reading of 'Windfor' I discover the lovely line "Let air, backed by the sun of your look / circle in." Perhaps we all can try to offer warmth to those around us, those who care to look, that is.

Division bad, conjunction good, seems to be the theme of this book. Not that all is sunny. Several of the poems in this section are about depression. The wonderfully titled 'Shadowgaps' declares "You drift... / distant, shrunken" while 'Prayer in Dimness' asks "Grant me the higher light." Though the poet knows the valleys will be darker and deeper in contrast. But the title poem of the section 'From Division' reassures as it talks about a "mutuality / windowed throughout my wall."

In 'In Existential Twilight' Briesmaster laments the greed of some of the world but is firm that hope is necessary. (I may disagree with the concept of hope – something is or is not – but honour his impulse.)

More poems about politics, then relationships follow until section three On All These Walks begins and we hear the poet's lyric, nature-venerating voice. In 'A Mid-April Credence' we get this passage.

Listen to the vowels transition from i's through o's to a's.

"The wind holds its breath;

but twig-tips need no motion to intone

clean language with subtlest eloquence – firm word

budded on wood, backed by tidal sap."

And in the ecstatic 'At Flower Garden Heart', a >-shaped poem, this at its centre:

"a welled immersive yearn to keep

the mode of bumblebee, golden thigh-deep

in wading up that lavender-fur spire –"

In the last poem of this section, he addresses the dead in 'Eastward from Sunset'. He senses their presence and wonders if his will someday make itself known to those still alive. It includes the lovely line "What traces waken across vacant dark?" And this poem is the segue to the last section of the book Passage After which is short but contains some of the most perceptive writing of the book as Briesmaster thinks about death and the possibilities afterward.

He doesn't know. Who does? In 'En-souling' which has the subtitle 'speculations', he asks "Is the weave at the centre undone?" and concludes that asking "hard questions, headed beyond the last veil." is his only option.

'On Crossing Alone', the five-page poem that concludes this book, is also a speculation. It has its moments.

*"Find what it is
will serve as for-
ward wings that could
in no way spread, before.*

Just cross."

And "While, ever past // each passage after passage, you / unbend."

As I mentioned, the last words of lines of poetry can be powerful. Likewise, when one puts the titles of the four sections of *Windfor* together, one gets this:

*"A traveller
from division
on all these walks
passage after"*

And I return to the book's title poem one last time, to absorb the poet's

thesis: that humanity and the spiritual combine when we love. Just cross. To more openness, more caring.

[*Windfor* by Allan Briesmaster \(Ekstasis Editions, 2021\)](#)

Louise Carson has published eleven books, two in 2020: *Dog Poems*, Aeolus House, and her latest mystery *The Cat Possessed*, Signature Editions. Her previous poetry collection *A Clearing* was published by Signature in 2015, and she's twice been selected for inclusion in *Best Canadian Poetry* – in 2013 and 2021. Louise also writes historical fiction. One such novel, *In Which*, Broken Rules Press, 2018, was shortlisted for a Quebec Writers' Federation prize and ReLit award. With her daughter and pets, Louise lives in the countryside outside Montreal.

Allan Briesmaster is a freelance editor and publisher. He was a founding partner in Quattro Books and currently runs his own literary press, Aeolus House. He is the author of eight books of poetry, most recently *Windfor* and *The Long Bond: Selected and New Poems* (Guernica Editions, 2019), and he has read his work, given talks, and hosted literary events across Canada. He lives in Thornhill, Ontario.

Poetry Parlour

See what Leaguers have to say about humorous poets, alternate routes, and workspaces

Thank you to everyone who responded to the most recent Poetry Pause questions! [Check out our new batch of questions.](#)

Who is a poet that has made you laugh?

Anne Burke: e.e. cummings

Kamal Parmar: Lorna Crozier

Bernadette Wagner: Jeanette Lynes read a poem that referenced an old soap opera, The Edge of Night, and I giggled so much some others in the audience thought I was drunk! I hadn't had an ounce of alcohol or any other substance!

Alvy Carragher: Rita Ann Higgins

Robert Priest: Robert Priest, Irving Layton and Leonard Cohen

Nan Williamson: Dinty Moore

Chad Norman: Robert Priest

If you could pick any other occupation to attempt, what would it be? Or, alternately, what do you think you would have ended up doing had you not been a writer?

Alvy Carragher: Something involving cake.

Chad Norman: Dairy farming. Or some kind of sales position.

Anne Burke: As a practicing poet I have also masqueraded as a teacher, an English Professor, a waitress, a journalist, a mother and wife, a political advocate.

Nan Williamson "I would be a visual artist. I think both poets and artists strive to weld form and content. I feel that they are inseparable

Kamal Parmar: Something closely connected with arts... probably an artist making paintings finally to be transformed into a haiku!

Bernadette Wagner: Visual art has always interested me. If I hadn't been inspired to leave the Faculty

of Education for the Faculty of Arts after my four-month practicum in a Grade 7 classroom I'd probably be retired from teaching by now and have a decent pension. Or be dead.

Robert Priest: I really can't imagine. My first choice would be singer songwriter but I'm already a singer songwriter. Next choice would be children's writer but I'm already a children's writer.

What is the strangest thing you know to be true about the art of poetry?

Bernadette Wagner: Poems tell truths through fictions

Robert Priest: Poetry changes everything.

Anne Burke: Poetry is anything but Freedom (notwithstanding Irving Layton's poem "Whatever Else Poetry is Freedom") except for the spontaneous overflow of feeling (William Wordsworth)

Chad Norman: How Academics can rule the scene.

Kamal Parmar: The dichotomy of simplicity and complexity behind the lines that constitute a poem, is very powerful to me.

Alvy Carragher: The more you try to take hold of it, the more likely it is to get away. Like a cat, best to pretend you're not paying any attention.

JUST FOR FUN: What does your desk/poetry workspace (in whatever form that may be) look like right now?

Anne Burke: Three desks and a kitchen table with papers, books, notes, a laptop, and files. Thanks for asking!

Kamal Parmar: A bit cluttered to invite the Muse!!

Bernadette Wagner: My desktop holds stacks of paper topped with toppling stacks of books and notebooks either side of a nineteen-inch monitor, a mason jar of iced water and a hand-painted mug of half-caff (with a splash oat milk cream and dribble of maple syrup) within reach of my right hand, a variety of office supplies, lip balm, a set of headphones with ear buds nearby for backup, a desk lamp turned off, and a pair of binoculars a stretch beyond the liquids because in front of the desk, is a window, and on the other side of the window, a thirty-five year-old blue spruce attracts visitors year-round.

Alvy Carragher: Higgledy-piggledy—teacups, books I should have read by now, stray receipts and a sliver of melon rind.

Nan Williamson: piles of paper, each pile a different project

[New Poetry Parlour questions are now available! Click here to share your thoughts](#)

New Members

Rhonda Batchelor

Rhonda Batchelor is originally from Brantford, Ontario but moved to Vancouver Island to attend university and simply stayed. She has worked in and around publishing, as a writer, editor, publisher, bookseller, and consultant, since the 1970s. She and her late husband, the poet Charles Lillard, operated Reference West Press, publishing over 100 chapbooks by some of Canada's finest writers. The accompanying readings, The Hawthorne Series, ran from 1990 to 2000. Her own poetry titles include Bearings (Brick Books), Interpreting Silence (Beach Holme), Weather Report (Dundurn Press) and Allow Me (Ekstasis Editions). She recently retired as a long-time assistant editor of The Malahat Review and lives in Oak Bay, a seaside community of Victoria, British Columbia.

Wakefield Brewster

Junie Desil

Marlene Grand Maitre

I currently live on the unceded traditional territory of the Esquimalt and Songhees nations, in Victoria, BC. I love the west coast, but my true home ground is Northwestern Ontario, where I grew

up on the edge of Lake Superior, immersed in the spare beauty of that landscape. The most challenging and satisfying work I have done was in various programmes for women abused by intimate partners.

I am a regular at Planet Earth Poetry's Friday night readings, and serve on the Board of the Planet Earth Poetry Reading Series Society.

Brenda Gunn

I retired in 2017 after 33 years as an elementary and special education teacher and reading specialist. I have spent the years since playing catch-up with two passions - family history and creative writing. During the course of my family research, I stumbled upon a poem written by my maternal grandfather. It became the focus and inspiration of a collection of poetry submitted for final evaluation in the Poetry II course I was taking online at U of T toward the certificate in creative writing. Encouraged with an Honours grade, I went on to compile a second collection of poetry based on the story of a woman I encountered doing the original collection, an aunt of my grandfather's by marriage who left her children. This collection garnered an Honours certificate in the final project tutorial evaluation

review. Both are currently in the revision and editing stage, while I focus my time and energy on self-publishing a collection of my mother's poetry. An award-winning poet and author from rural Alberta dubbed the Prairie Poet, mom, Ellamae Ingram Gunn, was active in the Alberta and Saskatchewan writer's guilds in the 1970s and 80s, with numerous poems published in the Alberta Poetry Yearbook and broadcast on CBC radio. The compilation will be available on amazon likely after October 1st this year.

As for myself, I have had poetry published in the Parkland Poets anthology, the Edmonton Stroll of Poets anthologies; Canadian Stories, Polar Expressions anthologies Broadcast, and upcoming Behold,

as well as the upcoming Willowdown Books, UK, anthology, Human to Human and the PoetryXHunger website. My poem Refraction is shortlisted for the Polar Expressions Summer Poetry Contest, and I recently won Honourable mention in the Dr. Wm. Drummond poetry contest, Cobalt Ontario, for my poem Interprovincial.

I have had Haiku published on the sidewalk outside Stony Plain city hall, a poem posted on a placard around the town of Stony Plain and exhibited, along with a personal photograph, at the multicultural centre there, all in association with the Parkland Poets Society. I read regularly at their virtual open mic nights, as well as with the Stroll, and participate in two monthly poetry critique groups. I will begin

LCP CHAPBOOK SERIES

*poetry for
everywhere*



Poetry III online through the U of T in October, 2021, and will continue to hone my collections and submit to contests and publications.

Vivian (Xiao Wen) Li

Mike Madill

Matsuki Masutani

John McDonald

John Brady McDonald is a Nehiyawak-Metis writer, artist, historian, musician, playwright, actor and activist born and raised in Prince Albert, Saskatchewan. He is from the Muskeg Lake Cree Nation and the Mistawasis Nehiyawak. The great-great-great grandson of Chief Mistawasis of the Plains Cree, as well as the grandson of famed

Metis leader Jim Brady, John's writings and artwork have been displayed in various publications, private and permanent collections and galleries around the world, including the Canadian War Museum in Ottawa. John is one of the founding members of the P.A. Lowbrow art movement, and served as Vice President of the Indigenous Peoples Artists Collective for nearly a decade. John also served a term as vice-chair of the Board of Directors for Spark Theatre, and as a Senator with the Indigenous Council Committee of CUPE Saskatchewan. John is the author of several books, and has had his written works published and presented around the globe.

John has studied at England's prestigious University of



Cambridge, where in July 2000 he made international headlines by symbolically 'discovering' and 'claiming' England for the First Peoples of the Americas. John is also an acclaimed public speaker, who has presented in venues across the globe, such as the Anskohk Aboriginal Literature Festival, the Black Hills Seminars on Reclaiming Youth, The Appalachian Mountain Seminars, the Edmonton and Fort McMurray Literary Festival, the Eden Mills Writers Festival and at the Ottawa International Writers Festival. John was honoured with the opportunity to speak in Australia in April of 2001. John was also included in the Aboriginal Artists and Performers Inventory for the 2010 Olympic Winter Games in Vancouver, BC.

John's artwork and writing have been nominated for several awards, including the 2001 Saskatchewan Aboriginal Youth Achievement Award. John was awarded the 2017 BOB Award for Best Artist. He has been honoured with several grants from the Saskatchewan Arts Board. A noted polymath, John lives in Northern Saskatchewan.

Amanda Merpaw

Amanda (she/her) is a poet, artist, researcher, and educator. Her writing has appeared in CV2, Grain, Literary Review of Canada, The Maynard, Pathways, Prairie Fire, PRISM International, and Room. Her first chapbook, *Put the Ghosts Down Between Us*, was released in September 2021 by Anstruther Press. Amanda has performed readings of her work at venues

like BIG on Bloor and Glad Day Bookshop. She is an artist-educator with Cultivate Arts Collective, where she devises performance projects, creates interactive installations, and engages in arts education with and for young people. She holds an MA in English from X University and an MT from OISE/University of Toronto. She is currently a PhD student at OISE/University of Toronto studying speculative arts practices, research-creation, and futurist narratives and pedagogies.

Marie Metaphor Specht

Marie Metaphor Specht is a multidisciplinary artist and poet living on the traditional territories of the Łək'wəŋən speaking peoples. The vocabulary of the sea, the chlorophyll dialects of the forest and the anchor of this soil are integral to her work. Marie's poetry has been published in a number of anthologies and journals in print and online including Room magazine, The Chestnut Review and Brickyard. She has performed at a wide variety of venues and has been coaching youth poets for nearly a decade. Marie's work leads with compassion as she endeavours to create moments of surprising intimacy. She believes in reckless acts of beauty. She believes in the power of stories shared.

Janette Platana

Angela Rebrec

Nichola Ruddell

Karen Shenfeld

Member News

Alvy Carragher's second book of poetry *the men I keep under my bed* was just published by Salmon Poetry. [You can find out more about this book-length poem](#) or on www.alvycarragher.com.

George Elliott Clarke *Where Beauty Survived: An Africadian Memoir* (Knopf) was released on August 24, 2021. It is a poet's memoir--and thus poetic, but also a chronicle of how white supremacist racism affected Africadian (Black Nova Scotian) citizens and families, 1960-80, and of how "beauty survived," via art and struggle and love.

Josie Di Sciascio-Andrews' review of Marc Di Saverio's *Crito Di Volta* was published in *Arc Poetry Magazine*. Josie won second place in the 2021 *Accenti Magazine* Poetry Contest, judged by Mary Di Michele and Domenico Capilongo. She also won second place in the 2021 Venera Fazio Poetry Contest, judged by James Deahl. One of Josie's poems was published in issue 145.1 of *Acta Victoriana*

Catherine Graham's seventh poetry collection, *Æther: An Out-of-Body Lyric* (Wolsak & Wynn/Buckrider Books), is shortlisted for the Toronto Book Awards.

Carol Harvey Steski's debut poetry collection *rump + flank* (NeWest Press) is out September 1. It explores the body in nature's many incarnations: human, animal, plant, microbe, even chemical. The result is a fantastical poetic work that sheds light on what bodies—especially female ones—endure, from pleasure + hope to deep loss + trauma. On September 22, 8 p.m. EST, join Carol + very special guest readers Patrick Friesen + Catherine Graham for the launch of *rump + flank*. [Read more about r + f](#) and [Register for the launch](#)

Kevin Irie has a new poetry collection, *The Tantramar Re-Vision* (McGill-Queen's University Press), inspired by the literary landscape of the late poet John Thompson. The title poem was longlisted for the 2017 CBC Poetry Prize.

Carol L. MacKay was selected the winner of the 2020 *SCBWI Magazine* Merit Award for Poetry for her poem, "Moving Day Villanelle," which was published in the Irish children's magazine, *The Caterpillar*. The awards "are presented by the Society of Children's Book Writers & Illustrators annually for original magazine work for young people. The works chosen are those

that exhibit excellence in writing and illustration, and genuinely appeal to the interests and concerns of young people.”

Susan McCaslin's *Cosmic Egg*, a hand-made, limited edition chapbook for the Alfred Gustav Press (Vancouver, BC), ed. and publisher David Zieroth, [was published in June 2021](#). Gillian-Harding Russell wrote a short online assessment of *Cosmic Egg* that was [published on Facebook, June 2021](#). A review by J.S. Porter, “Cosmic Egg: Susan McCaslin’s Jesus,” [was published on The Nancy Duffy Show Magazine](#) (online), July 1, 2021 (scroll down within the site). Her poem, “Retiring Into the Greater Work,” won “Judge’s Choice” in the Dr. William Henry Drummond Poetry Contest, Cobalt, ON, June 2021. Her most recent full volume of poetry, *Heart Work* (Ekstasis Editions, Dec. 2020) was featured in the “Who’s Who” section of [BC Booklook, May 22, 2021](#). “If Poetry Could Save the Planet,” a review of *Heart Work* (Ekstasis Editions 2021) by Jessica Walters appeared in *The Ormsby Review*, [June 21, 2021, ed. Richard Mackie](#). Susan also gave [an online reading](#) from *Heart Work* for the Spoken Ink Reading Series, the Burnaby Writers’ Society on May 30, 2021, hosted by Lara Varasi. “Elizabeth Brewster: a Vital Ghost,” [Susan’s review](#) of *The Essential Elizabeth Brewster*, ed. Ingrid Ruthig (Porcupine’s Quill, 2021) was published by *The Ormsby Review*, publisher and editor Richard Mackie (BC online journal service), July 5, 2021.

A tribute to Heather Spears by Susan McCaslin was included in the article “In Memoriam: Remembering Heather Spears,” [St@nza, 18: 2](#) (Summer 2021), *The League of Canadian Poets*, 36-37.

Rhonda Melanson had a poem “It’s A Girl” published in “*She Summons: Why Goddess Feminism, Activism and Spirituality*” Edited by Kaalii Cargill and Helen Hye-Sook Hwang (Mago Books)

Bruce Meyer published his 66th book, a collection of poetry, *Grace of Falling Stars*, from Black Moss Press in Windsor. His 67th book, *The Hours: Stories from a Pandemic*, has just been published by Ace of Swords Publishing in Montreal.

Jessica Moore will be in conversation with Alison Gadsby at Junction Reads on October 24th, and will read from *The Whole Singing Ocean*, part long poem, part investigation into the true story of a countercultural boat school (with threads of memoir, inherited trauma, sailor slang and ecological grief).

Kyeren Regehr Announcing the publication of *Disassembling A Dancer*, winner of the Raven Chapbooks Award. “Kyeren Regehr gives us the body locked in the torment of beautiful movement in this insider’s revelation of a dancer’s life. Her language – trim, muscled, momentum – soars. The sequence is unforgettable.” TIM LILBURN (45 pages, Japanese stab-binding, with stunning visual art by Monica Piloni and Lindsay Beal.)

Renee Sarojini Saklikar's most recent volume of poetry, *Bramah and The Beggar Boy*, an epic fantasy in verse, was published by Nightwood Editions (Madeira Park, B.C.) in June 2021 and launched virtually in July 2021 in an event hosted by Massy Books and in conversation with UBC professor of journalism and CBC broadcaster, Kathryn Gretsinger. The work is the first installment in the epic series *THOT J BAP, The Heart Of This Journey Bears All Patterns* and debuted on the B.C. Best Sellers list (three weeks and counting). Advance praise garnered for this innovative poetry states, "verse is the perfect choice for this sci-fi epic...a survival song for all times." (Kerry Gilbert). The poetry includes both form poetry and the docu-verse style Saklikar first em-

ployed in her award winning book, *children of air india* (Nightwood Editions, 2013). She was a keynote speaker at the B.C. Historical Federation's June virtual conference where she presented on the role of poetry to document, both in lyric and in investigative forms, historical events. She is the former Poet Laureate of the City of Surrey (2015-2018). She will be appearing virtually and in person at festivals (Word Vancouver and the Vancouver Writers' Festival) and events across Canada in the coming year. For more information about the epic verse series visit, thotjbap.com

PJ Thomas New member and emerging poet, PJ Thomas, has had her first interview published in August of this year. Written by Sam



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Tweedle, it is a glowing account of a poet's life. It refers to the League and PJ's new book, *Undertow*.

[Check out the interview.](#)

Anna Yin *Mirrors and Windows*, a collection of translations by Anna Yin with 56 poets' works can be ordered through Guernica Editions website and Amazon. Anna Yin will host [Celebrate the Moon Festival with Your Own Haiku at Vancouver Library](#) at Zoom meeting on Sept 16 (languages: Chinese and English). *Mirrors and Windows* was mentioned in the CBC list of Canadian poetry books to watch for in Fall 2021! Anna will be giving an evening reading online at the Aurora Public Library on September 30, as well as a virtual book launch via Guernica Editions on October 3. Anna also has more poems in Chinese published in Epoch Poetry Quarterly in Taiwan and haiku featured at haiku foundation org website.

Writing Opportunities

Please note: This is a curated list of opportunities. For a full list of all writing opportunities updated on a monthly basis, please [subscribe to Between the Lines newsletter](#) from the LCP.

Calls for Submissions

Submit YOUR Call to be included in Between The Lines and Stanza Newsletter. [Let us know about a call for submission via this form](#)

From the LCP Chapbook Series: AHVAZ // AAVAZ // AVAAZ: A Chapbook Anthology of South Asian Poetry

Edited by Shazia Hafiz Ramji, AHVAZ // AAVAZ // AVAAZ foregrounds voices that are Brown and uncompromising. Give us your poems that challenge definitions of "South Asian" identity, that celebrate Brown joy, and that bring a strong sense of place. Give us your haraami poems, your garam garam poems, your Du'a poems, and your ocean poems. Give us your voice, your loudness, your softness, your noise, your ahvaz // aavaz // avaaaz. Deadline is October 18, 2021. [Find out more.](#)

**From the LCP Chapbook Series:
Lesley Strutt Memorial Chapbook
for emerging poets over 40.**

In this edition, the LCP Chapbook Series seeks well-crafted, unpublished poems from poets over 40 who are still in the emerging stages of their career. What does emerging mean? We are looking for poets who are currently unpublished; poets who have a minimum of professional publishing experience; or poets who have not published a book of poetry with a trade publisher. Deadline is October 25, 2021. [Find out more.](#)

**Parliamentary Poet Laureate
Poem of the Month Program**

In her role as Parliamentary Poet Laureate, Louise Bernice Halfe – Sky Dancer is highlighting the work of Indigenous Poets from Canada through the Poem of the Month Program. Each month, one poem from a published Indigenous poet will be posted to the Parliamentary Poet Laureate website.

To apply, please send one original poem of any length and a short biography about yourself, along with your contact information to LOPPoet/PoetBDP@parl.gc.ca.

CV2 Announcing a call for submissions to Vol.44.3, the Winter 2022 issue of CV2: The Daddy Issue We're looking for poems that explore daddy energy in all its forms. We want poems about your leather daddies, your step-dads, your memories of watching Maury Povich announce who is or is not the dad. Give us your big dad energy and your dead-beat dad energy. Your experiences of having or becoming or losing a dad-

dy. We want your role-play poems and your BDSM poems. Your meme poems and your poems about celebrities who are daddy AF. Poems about your sugar daddies and your glucose guardians. Poems that contain your dad jokes and your dad pain. We want all the fun and all the hurt that comes with the term and no holding back. Send us your daddy poems and we promise to give them a big daddy hug. Please submit no more than 6 pages of poetry, with each poem starting on a new page. Please submit just once and submit all your poems in a single submission. Deadline is September 16, 2021. [Find out more](#)

Open Minds Quarterly The theme for Winter 2022 will be: TRANSFORMATION. We encourage you to think of this theme broadly and incorporate into your work. Pieces that follow the theme will have a much higher chance of being selected for this issue than pieces that don't follow the theme. Nonfiction, reviews, open letters, and research should relate specifically to experiences of madness or mental health challenges. Poetry, fiction, or visual art submissions do not need to focus on madness/mental health, but we may prioritize pieces that we feel fit our mandate and this issue's theme. Here are some prompts to get you thinking about transformation: How have your experiences with mental health/madness transformed you? Has your perspective ever transformed? Has your body or mind ever transformed? What does transformation feel like? Does transformation have different stag-

es? Where do you feel you're at right now? What does it feel like (or would feel like) when it's finished? Is transformation good or bad, or is there another way to look at it? Was your transformation worth it? We focus on publishing contributors with lived experience and we focus on publishing work based on first-hand experience. We do not focus on work that tells other people's stories for them or tells second-hand stories about them. We want you to speak about your own experiences with your own voice, not about someone else's experiences or experiences you haven't had first-hand. If you have any questions, please contact Sabine Gorecki at openminds@nisa.on.ca or 705-222-6472 ext. 303. Deadline is September 30, 2021. [Find out more.](#)

Freefall Magazine Submit 2-5 poems, any style. Length of any individual poem cannot exceed 6 pages. Payment is \$25.00 per poem and one copy of issue that your piece is published in. Payment is made upon publication. Deadline is October 31, 2021. [Find out more.](#)

Hamilton Arts and Letters Issue fifteen.1 / Spring 2022 - OPEN FOR SUBMISSIONS The Poetry Chapbook. Email: halchapbook@gmail.com. Guest Editors: Shane Neilson and Jim Johnstone. The poetry chapbook strain of the English-language small press tradition in Canada is strong. We think it might be stronger than ever based on the proliferation of small presses across Canada, but also because hybrid

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and online-only presses offer forms of writing to anyone in the world, bypassing material distribution chains. Since we have participated in this economy for over twenty years now, happily watching the rise of presses devoted to amplifying marginalized voices as well as giving a generation of poets their start in chapbooks, we wondered if it was time to create a kind of creative time capsule for poetry chapbook presses in Canada. Rather than impose a thematic container for the issue, even at the level of pre-fabricating a title for the issue, we have decided to see what themes emerge from submissions. We are interested in anything concerning the genre of poetry and: memoirs by chapbook press proprietors/creative teams that discuss the books published, the experiences had, the people that were cared for and loved (you know, the life); essays by collectors with an interest in particular runs; articles about the chapbook world by BIPOC and LGBTQ+ writers; reviews of Canadian chapbooks from any time in history; interviews with chapbook press proprietors/creative teams (query first as there is a limited number of these that we can run); articles on digital editions or digital-only chapbooks; the impending professionalization of the chapbook world. Please write halchapbook@gmail.com with submissions that engage with the list above or, if you've an idea that's outside those bounds, please share it with us. We'd love to consider it. Finally, if you don't think you can submit to the issue, perhaps you can encourage someone else to submit. We'd love for our chapbook capsule

to be as inclusive as possible. We don't know what we don't know; and there is so much life in chapbooks in Canada, so much that is new; so much that isn't new but which deserves celebration. In addition to its regular digital run, issue 15.1 may be published in print by Frog Hollow Press. This is still to be determined. Contributors to the digital issue will be given a small honorarium. If the issue is also published in print, then contributors will be given a copy of the print book as payment. No listed deadline. [Find out more.](#)

Subterranean Blue Poetry We look for Symbolist, Surrealist, Imagist, Beat progressions and the New Goth. If it bangs in the dance it's in. Optional Pay-What-You-Can Reading Fee (\$1 per Poem, up to 5 Poems). Everyone hears back from us. We pay \$10 per Poem, \$20 per Of Poetic Interest . . . article, and \$20 per Masthead Art/Photo in the month of publication. Thank you to all Contributors, Readers, and Supporters of Subterranean Blue Poetry. Deadline: Open. [Find out more](#)

Beliveau Books Seeking chapbook submissions by BIPOC poets, to be published in August 2021. [Find out more](#)

Bywords.ca Current and former Ottawa residents, students and workers are invited to send their unpublished poetry to Bywords.ca for our monthly poetry magazine. We pay an honorarium. Published poems are considered for the John Newlove Poetry Award. No set deadline. [Find out more.](#)

Antigonish Review Open to general submissions. The quality of the writing is the chief criterion. We also consider it our mandate to encourage Atlantic Canadians and Canadian writers - although excellent writing can come from anywhere. We also welcome new and young writers. No listed deadline. [Find out more](#)

Q/A Poetry Journal Q/A Poetry exists to amplify the voices of womxn and nonbinary poets, and to expand the subjects deemed “appropriate” for womxn to be writing about. Send us your poems on your postpartum body, spider veins, lip hair, your favorite liquid eyeliner, your anguish over glass ceilings, your sex work, your ode to stay-at-home tedium, your list of your most beautiful and unlikeable qualities. No listed deadline. [Find out more](#)

The Queen’s Quarterly seeks submissions on any topic that presents a novel perspective and point of departure for thinking about our contemporary world. Whether fiction or non-fiction, a premium will be placed on singularity of voice, accessibility of ideas and relevance to issues of common concern. Honoraria are paid, editorial services are provided and the chance to kick-start a national conversation is on offer. No listed deadline. [Find out more](#)

Awards and Contests

Ontario Poetry Society The World Around Us Chapbook Anthology Contest Open to Everyone First Prize \$100 // Second Prize \$75 // Third Prize \$50 Plus 2 Judge’s

Choice Awards \$25, Plus 18 Honourable Mention Awards. Rules and Guidelines: Poems to be no longer than 36 lines; Spaces between the stanzas count as lines; Free Verse Style Preferred; There is no limit to the number of poems per submission. Themes wanted: on our world including water such as rain, snow, ponds, lakes, rivers, oceans, icebergs; poems about wildlife, such as the great and small mammals, whales, bears, moose, deer, wolves, coyotes, lynx, skunks, porcupines, beavers, buffalo, as well as poems about fish such as salmon, trout and amphibians, such as frogs, toads, salamanders; poems about insects, such as honeybees, ants, reptiles such as snakes, etc., the inter-relationships of living creatures. No graphic poems about trapping or shooting, no violent poems unless portraying those very inter-relationships, no religious poems and no foul language. Deadline is September 30, 2021. [Find out more](#).

The Antigonish Review Writer of the Year Contest Submit your poetry today. There will be One (1) winner and three shortlisted writers. The winner’s work will appear in three issues of the 2022 publication year, followed by an interview with the editor in the fourth issue. The three (3) shortlisted writers will have poems published in the first issue of the 2022 publication year. Guidelines: Poems may be on any subject. Total entry not to exceed 5 pages. Entries might be one longer poem, or several shorter poems. Your name must appear ONLY on the cover page. The fee for first en-

try is \$30.00 CDN. Your first entry fee includes a year subscription to The Antigonish Review. Deadline is October 2, 2021. [Find out more](#)

Prairie Fire & Banff Centre Bliss Carman Award Entry fee: \$32. This entitles you to a one-year (4 issues) subscription to Prairie Fire magazine. Make cheque or money order payable to Prairie Fire and enclose with your entry. One poetry entry consists of 1, 2, or 3 poems, maximum 150 lines. Submitting Fiction or Creative Non-Fiction? Please state which category you are entering. You may enter as often as you like; only your first entry in each category will be eligible for a subscription. Winning pieces will be published in Prairie Fire magazine, with authors paid for publication. International submissions accepted. Deadline is November 30, 2021. [Find out more](#).

Job & Volunteer Opportunities

Shab-e She'r, Toronto's most diverse and brave poetry and open mic series, is looking for BIPOC (Black, Indigenous, People of Colour) volunteers to join our team. Among the desired qualifications are:

- Experience organizing and/or volunteering for literary events
- Some poetry writing experience and/or publication
- Familiarity with literary scene in Toronto and/or Canada
- Familiarity with Shab-e She'r core values and format
- Commitment to long-term con-

sistent volunteering

- Social AND Online skills
- Professionalism

Please send your cover letter and résumé to Bänoo Zan. In your application, please detail how many of the above-mentioned qualifications you meet.

Please remember that you will be interviewed before being admitted to the group. And, depending on the case, you may need to present a VSS (Vulnerable Sector Screening) or police check.

Don't forget to spread the word.

Thank you,

Bänoo Zan, Founder of the Series

Residency, Fellowship & Grant Opportunities

Saskatchewan Writer's Guild 2022 Indigenous Mentorship Program

The Saskatchewan Writers' Guild is now accepting applications for apprentices and mentors for the 2022 Indigenous Mentorship Program. This program allows developing Indigenous writers (apprentices) to work in a supportive environment under the guidance of professional writers (mentors). The mentor provides the apprentice with one-on-one instruction in the craft of creative writing, and pairs will be in regular contact during the program. The program is open to writers in all genres and will be tailored to the apprentice's individual needs. The program is to run from January 1 to April 30, 2022 and will include 4 pairings of mentors and apprentices. Mentorship pairs may work together virtually (i.e. video calls, email, phone calls), or in per-

son. Required meetings for all participants will be held via Zoom. We hope to host the Apprentice Reading in May 2022 in person. There is no cost to apply for this program and there are no participation fees. Deadline to apply as a mentor or apprentice is September 30, 2021. [Find out more.](#)

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