



ST@NZA

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Autumn 2023

Quarterly News from the League of
Canadian Poets

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News from the League

2023 Anne Szumigalski Lecture – On Reparative vs Paranoid Writing: The Ethics and Carework of Storytelling from Joshua Whitehead and will take place virtually on **Friday, September 29, 2023**. RSVP today!

This is a free event; any donations made at the time of registration are gratefully received to help the League continue to deliver its mission of supporting poets and poetry in Canada.

[**RSVP today!**](#)

Book Award submissions are now open!

For books published December 2022 - November 2023

Awards:

–Gerald Lampert Memorial Award (for debut books of poetry)

–Pat Lowther Memorial Award (for books of poetry by women)

–Raymond Souster Award (for new poetry books by active League members)

Deadline: November 20, 2023.

Connect with your publisher or submit your own work. [Review eligibility guidelines and learn more.](#)

Upcoming Open Mics from LCP

All events are open for RSVP! We invite LCP members to read and all are welcome to attend! Events will feature 10-15 poets maximum, who will read for 3-4 minutes (typically 1-3 poems). No payment is offered for participation; these are casual, community-building events to help connect poets in similar regions or communities!

- ◆ [New member reading \(fall\) – October 12, 2023](#)
- ◆ Quebec and French-language open mic – November 9, 2023
- ◆ GTA open mic – January 18, 2024

Book Awards

LCP's 2022-23 Book Awards Winners were announced on May 4, 2023. Congratulations to the winning poets, as well as all poets and publishers listed! [Learn more about our Book Awards Season](#)

CROSS POLLINATIONS Virtual Rounds Series

The Wednesday, September 27, 2023 Cross-Pollinations event will feature poet Adrienne Gruber and Catherine Mellinger, a perinatal mental health therapist and mixed media artist. This session will explore pregnancy, birth, and

postpartum experiences. Adrienne Gruber will read from Q&A, a poetic memoir about her first pregnancy, birth, and early postpartum period. Meanwhile Catherine Mellinger will present on her personal, artistic, and clinical experiences with pregnancy, birth, and postpartum. Supported by the Canadian Association for Health Humanities and the Health Arts Research Centre, this Cross-Pollinations virtual rounds feature artists and Health Humanities professionals for multi-faceted conversations about healthcare, art, healing, and humanities. [RSVP today!](#)

The LCP Chapbook Series **LCP Chapbook Series**

New titles are now available! Pick up your copy today.

-Adventitious Sounds: A chapbook for medical practitioners, learners and poets, edited by Zamina Mithani

-Spectral Lines: a visual poetry anthology, edited by Kyle Flemmer

-The Next Generation: Volume III selected poems from the 2022 Jessamy Stursberg Poetry Prize for Canadian Youth

-The Compassionate Poet: an Exploration – 2022 Feminist Caucus Living Archives chapbook, edited by Renee Sarojini Saklikar

[**Order a chapbook!**](#)

LCP Community Committees

Join a Community Committee of the League! The League of Canadian Poets is excited to invite

active members of the League to sign up for committees that align with their interests and passions. [Learn more and join a community committee.](#)

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 March.

In Memoriam

When 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!

2023 Anne Szumigalski Lecture from the League of Canadian Poets

poets.ca
League of Canadian Poets

On Reparative vs Paranoid Writing

The Ethics and Carework of Storytelling

by Joshua Whitehead

Friday, September 29, 2023
8pm EST via ZOOM



League of Canadian Poets'

Book Awards 2023-2024

Gerald Lampert Memorial Award • Pat Lowther Memorial Award • Raymond Souster Award

Submissions are open

visit poets.ca/awards

Against Beauty

by Em Dial

I must begin with defining beauty
itself, in order to be heard in halls
so beautiful, themselves, they shook me
like a quaking aspen set against
the highway & so let's visit the Beauty
of Loulan, as so many do, who come
to that museum in Urumqi,
seeking proof for or against the auburn
of her hair, mummified with lice and comb.
Beauty, here, meaning defying some odd
4,000 years of summer, only 3 feet
of salt as protection. Or beauty: proof of
red being a threat to itself, nightmare
to the state, alchemy against purity.

Reddened threat to myself, I'm a nightmare
of statehood, chemist against purity,
and thus beauty. & yet, on the bus,
at the club, in the comment section,
they use the word again and again,
beautiful. The first time I felt it true,
my preschool friend said that I have princess
eyes. To augment my previous definition,
I felt beautiful, whereas beautiful
means watched. What an odd power it is,
flowers, shows, jobs, second looks and chances
thrown at my feet for the shape of my eyes.
But for the purposes of this study,
can an eye be beauty? Can watching be watched?

For the purposes of study, can I
be beautiful? Would the watchers watch
and measure the drool pooling under men's tongues
one one axis, the hue of my labia
on the other. Five years before I was born,
a study found that the more faces
overlaid like veneer after veneer
the more attractive the face staring back.
Even earlier, another study
smears faces of vegetarians and
criminals together, finding their offspring

more beautiful than their origins.
& even before that: Hypothesis: Beauty
loves the average, marks where disease isn't.

An Ugly Hypothesis: Beauty
is as common as an unriddled body.
All of the largest apple trees I've seen
mark the sites of first settlements. Trees can't
just be trees. Instead, the worms burrowing,
symbols for theft. The red dripping off branches,
not nourishment, but where you feared this was
headed. Please, let there be a gorgeous good
somewhere, in which a tree represents not
a country, a genocide, a ripe body,
instead, something holding up heavens
that I will never dream to understand.
Yes, beauty I know well as a blood state.
Goodness, distant as trees comparing jewels.

Yes, I can state the word covered in blood
yet haven't admitted whose. The trees? Jewels?
Mine?

Beauty can be both the maw and gnash
the fat bubbling in the pan and the fire.
A case study: in Mandarin, America—
měi guó or beautiful country.
Born out of phonetic coincidence
or not. Taiwan, once called in Portuguese
Ilha Formosa, beautiful island,
Then, just Republic of Formosa. My
Grandfather found my Ama so beautiful.
They built a new island and language here.
The article headline reads: Taiwan Shrugs
Off War with China, Trusts Daddy America.

Articles shrug off the idea of war
as the tug of an island between mainlands.
I can't be so blasé. Like so many,
I wouldn't exist without at least three
& yet this does not endear me to bombs.
Compare the resulting cloud to a mushroom,
the resulting crater to those of the moon,
and I will do something so hideous

you'll know the result of war to be nothing
of celestial dust and toadstool.
Only bodies born of empire and bodies
lost at their expense. This is besides the point.
I don't even want to say the word again.
You get the point: roses, diamonds, islands, war.

Let's play a game of association:
Roses, diamonds, islands, war, what comes to mind?
A body entombed in salt, pests, and desert?
A nation calling her beautiful and mine?
The world, a garden of thorns and petals?
I came here to try and capture the word
that's made me feel like sex and oddity
since I careened into this world too soon.
I'm leaving, naive and bare, as she did.
No defense against the word tacked on
to her name, nations discoursing over
the shape of her eyes, millennia later.
Here we end with beauty, as borders racing
through blood, like echoes down a hallway.

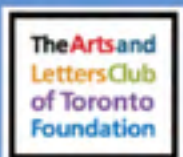
Em Dial is a queer, Black, Taiwanese, Japanese, and White, chronically ill poet, grower, and educator born and raised in the Bay Area of California, currently living in Toronto. They are a Kundiman Fellow and recipient of the 2020 PEN Canada New Voices Award and the 2019 Mary C. Mohr Poetry Award.

Judges comments: The confident voice of "Against Beauty" is what I notice first as a reader; it pulls me along a path of thought toward its conclusion. The poem dazzles with circular repetition, calling to mind a sonnet crown while interrogating racialized and puritanical conceptions of beauty, "both the maw and gnash / the fat bubbling in the pan and the fire." Crisp nouns, subtle rhythms, and persuasive rhetoric work in concert to sing a powerful argument, pleading with the reader: "Please, let there be a gorgeous good / somewhere, in which a tree represents not / a country, a genocide, a ripe body."

Arts and Letters Club of Toronto Foundation Annual Poetry Award

2023 WINNER

Against Beauty
by Em Dial



• 2023 Summer Lovin' Contests •
League of Canadian Poets

I Don't Need I Love You

by Cindy Patrick

We didn't know what kind of owl it was.
He told them the wingspan was so massive

we could fit inside. Enveloping gray, downy
arms. A wrap of warm fog. But I know he

doesn't do hugs. He doesn't want to be told
I love you. It's a capital responsibility. So,

I am needy for holding and telling. He can't
take the hurt of a physical fold. He loves me

by convincing me his duodenum is swollen
and his wingspan isn't as big as I think. I got

tricked by others who hugged me. Squishing
my breasts to memorable distress. Thoughtless

about my intestines. I was being "a miss", taken
for someone who gets a say. Just now, I didn't

express disdain for the 1953 dragster his grandpa
built nor sadness about the mice tossed out on

their asses from the field engine. Grandpa
tweaked my tit. Everyone looked away. I didn't

squeak when he handed me flat root beer, no ice,
because he said the family didn't trust ice machines.

There it was. The quilted jacket he bore. Data
scraps rivetted hand to hand, by grand or un

-grand parents. Welded so tightly he couldn't
raise his arms. Or screech higher than the

family tree. He might never figure it out- but I
just did. With my wingspan I can hug myself

and never be uneasy. Fly away like the owl,
without turning around. My wings not required

to make any sound.

Cindy Patrick lives on Vancouver Island, observing Mother and human nature. Seeking no formal education, she is ever in her formative years. Her poems appear in magazines like *Blank Spaces*, *Subjectiv*, *High Shelf Press*, and *Griffel*.

Judge's Comment:

"There were so many fine poems submitted to the Lesley Strutt Poetry Prize that it was difficult to choose a winner—which is why there are several Honourable Mentions. But the winning poem, 'I Don't Need I Love You,' met all my criteria for a standout piece. Above all, I loved its complexity—the owl, what its wingspan represents, the fact that, initially, we don't know who the 'he' is to the speaker—and how she cleverly leads us to his identity. The meanderings about physical folds,

squished and tweaked breasts, intestines, dragsters and quilted jackets offer a multi-layered story of an 'ungrand' grandparent. And the end, bringing us back to the wingspan, and the value, the power of belief in oneself—and that final unexpected rhyme—ultimately make for a brilliant poem that meets all the markers of good storytelling, while demanding of the reader to fill in the gaps, and feel what the speaker is not telling us."



3rd Annual Lesley Strutt Poetry Contest

2023 WINNER

I Don't Need Love You
by Cindy Patrick

• 2023 Summer Lovin' Contests •
League of Canadian Poets

poets.ca
League of Canadian Poets

Bill Arnott's Beat

On Buddhism



Buddhism espouses four noble truths: the truth of suffering, the truth of the cause of suffering, the truth of the end of suffering, and the truth of the path that leads to the end of suffering. Within these truths, somewhat ironically, is the tenet to not cling to rules. However. Say what you will about Siddhartha, the prince who up and left his royal digs to wander, meditate and more or less enlighten. His followers, no doubt in-keeping with his teachings, tend to be forgiving of the man who walked out on a spouse and child. I assume his family stayed in the pal-

ace, although I've yet to find any reference to those the bodhisattva left behind. Perhaps a stark reminder of the first noble truth.

I had a relative who attended a weekend workshop on Buddhism. Prior to the retreat, we (the rest of the family) said, "Cool. What do you hope to get out of it?" To which the person in question replied, quite simply, "Enlightenment."

Well, that *would* be a good use of an afternoon at the Exit 16 Travelodge, was what we thought, but didn't say. Instead our responses were a range of noncommittal single syllable sounds. Variations, ironically, of *ah* and *ohm*. I remember a lack of eye contact amongst those of us making the sounds, doing our best to be supportive.

Following the retreat, we asked, with kindness not evident in my preceding commentary, how it went. The response was, "I learned that it's all about karma." This sounded positive. "Yep," the person continued. "I made a list. Everyone who's ever wronged me. I'm gonna make sure they get what's coming to them!" To which the rest of us, once more, focussed on not making eye contact, again making our inadvertent

transcendental meditation sounds. Ahh. Hmm. Being a family unit we'd reserve judgement, until it could be unleashed when the judgee was absent. We were, after all, considerate. (Never say a bad word about anyone, when they're in the room.)

Fast forward a couple of decades and I'm chuckling as I remember that—one person's skewed and vengeful interpretation of Buddha's teachings. Meanwhile I'm doing my best to keep an open mind as I shuffle into a convention centre for my own enlightenment-themed afternoon. I was on my way to a private audience with His Holiness the Fourteenth Dalai Lama, the Buddhist formerly known as Lhamo Thondup. I was considering what to say. Would it be presumptuous to leap in on a first name basis? *Lhamo! I'm Bill!* Would he answer to H-H? Or should I go with a more formal but equally warm, *Mr. Thondup, I'm Mr. Arnott. But please, call me Bill. Everyone does.*

As I entered the cavernous meeting room I realized I had a private audience along with five-thousand other private audience attendees. This was what fifty dollars got me (plus non-refundable ticketing fee). When I signed up for the event I thought, *When again will I ever get a chance to see this guy in the flesh, albeit wrapped in maroon?* Apart from the robe it was much the same thing I thought when I went to see the Rolling Stones, thirty years and twelve comeback tours ago. The fifth noble truth? Never underestimate the allure of ticket sales.

It turned out my fifty dollars (plus non-refundable ticketing fee) got me a hardbacked chair in an endless row at the back of the room. I was in a clump of good looking, athletic people in spandex—employees of the local yoga clothing manufacturing giant, who'd made the Dalai's visit into a staff event. The billionaire owner shuffled down our row, straddling me for a few awkward moments as he plucked the most photogenic bodies from the line to join him up front. Yuck, I thought, or something quite similar. In my defense, my enlightenment hadn't yet kicked in. That was scheduled for two-thirty.

I did, in fact, want to hear what the Lama had to say. It was a privilege to be in the same space. (Yes, yes, it's all the same space, I realize, but set your quantum mindset on pause for a moment.) H-H didn't disappoint. It was a decent event despite the sprawling, impersonal venue. He shared insights, anecdotes, reminders of kindness, cautions to bullies and a host of platitudes. In addition to the words of the holy man on stage, I figured the jokes alone would make the afternoon worthwhile. I wasn't disappointed. Later that day I was at a friend's. "What'd you do today?" he asked. *Hung out with the Dalai Lama*, I said. "Big hitter, the Lama," he replied, quoting Caddyshack and not missing a beat.

I did indeed get good stuff from my less-than-private audience with the Tibetan Buddhist. Reminders of the stuff we ought to inherently practice

but all too easily let slide. Of course through it all the greatest lesson to me was one of forgiveness, letting unseen burdens go, wiping clean the perceived slates of wrongdoing and ill-will. And yes, almost assuredly, letting people think what they choose to, even when they're wrong. Who was I to judge, after all? Sure the job was there, but I'd never been asked to fill the role. I simply volunteered. Maybe that's another noble truth that circles back to the first: the one about suffering, starting us out once more on the path, a road that leads us if not directly to, then at least in the direction of, something akin to enlightenment.

Bill Arnott is the bestselling author of [Gone Viking: A Travel Saga](#), [Gone Viking II: Beyond Boundaries](#), [Gone Viking III: The Holy Grail](#) (2023), and [A Season on Vancouver Island](#). He's been awarded by *The Miramichi Reader's Very Best Book Awards*, *Firebird Book Awards*, *ABF International Book Awards*, *Whistler Independent Book Awards*, and for his expeditions been granted a Fellowship at London's Royal Geographical Society. When not trekking the globe with a small pack and journal or showing off cooking skills as a culinary school dropout, Bill can be found on Canada's west coast, making music and friends.

[@billarnott_aps](#)

Community Committees

connecting, learning, and growing together



Review: *Titch* by Kate Marshall Flaherty

Reviewed by Elana Wolff



[*Titch*, by Kate Marshall Flaherty](#)

[Piquant Press, 2023](#)

[144 pages, \\$20.00](#)

[ISBN: 9781927396285](#)

The poems in Kate Marshall Flaherty's sixth collection, *Titch*, abide between sacred light and

enduring beauty—scarred, whole and restored. These are poems that face the world—its natural wonders and human challenges, with strength and reverence; that openly welcome a reader in, and never forget to breathe. The title of the collection, an informal British word meaning 'small'—and printed in large uppercase letters on the cover—captures the wide wrap of Flaherty's poetic embrace. Fifty-nine conscientiously composed poems, including links to seven video versions. Six of these are beautifully produced in collaboration with her son Gabriel and composer/filmmaker Mark Korven; the seventh is a glorious evocation, by filmmaker Lori H. Ersolmaz, of the ethereal piece "Practicing Like Water" whose lines shimmer with beatific élan: "Have we been floating with angels? / Practicing for death, / in sleep? / Are we slipping into a pool / where dreamer and dream are one? / Are we each a cup of water / poured into the sea?"

The collection is arranged in seven sections—the title of each drawn from a piece that highlights a key thematic concern. “**gills wide for breath**”—the title of the first section—is drawn from the poem “salmon,” in which Flaherty writes herself into the river-skin of the fish and announces her inborn determination to prevail in the difficult upstream swim of life; “i can do this,” she announces—kin to the fish. The title of section two, “**the spin came to a stop**,” is drawn from the poem “Being Unmade,” which tells of a time Flaherty’s “dad rented *Paddle to the Sea* / on an old metal projector wheel for [her] basement birthday for the whole class.” It was when her father “played the film backwards, / in a strange slow language, / like marbles in the mouth ... that the clapping was real / and the final celluloid strip circle- / snapped.” The poems in this section address the end of things, “impermanence,” “the salt content of tears,” and “suffering”—in Flaherty’s characteristic mode of wistful, plainspoken steadfastness. Section three, “**habitat**” contains sixteen pieces that center lovingly on family: brother, daughter Annie, mother, sons Gabriel and Locky. Here the voice is urgent, immediate, protective,

always loving: “... *stand up for yourself ... Show some backbone*”; “there is a place of safety”; “I know healing can come after trauma.” The fourth section, “**conquering softened**,” looks to the “boneyard” and the resilience of the body and says, “I see the axe in acceptance ... Resentment is like drinking hemlock ... I can be flexible ... Let’s remember the oak and cypress. / Standing side by side ... they both make equal shade.” Section five, “**something lighter about to lift off**,” comprises ten poems that speak to things that are “hovering,” “thin[ning],” “letting go,” “readying for liftoff.” Like the “Cowbird,” clouds, “Dad’s baseball cap,” “a great blue heron,” music, “The Dead.” Section six, “**mountain’s slow reflection**,” speaks “of love / that never dies / just changes form,” of mountains—their call “in my every move,” of Falls, back-woods and campfires: wild places where there is no path, and Flaherty leaves her singular trail. And section seven, “*a titchy little titch*,” features her most powerful, plaintive and personal piece, “To the Radium Girls”—women “called *the living dead*” who worked “never-ending factory hours,” “painting clocks’ faces” and were poisoned by the “moonlit paint”—marketed under the brand name *Un-dark*. They never lived to see the

“bright outcomes” of their “first class action suit,” but their “short lives stopped the clock for a moment / on lies dressed for profit.” Flaherty “lights a candle” for the glowing “radium ladies” as she ponders her own radiation treatment—“burns erupting,” “red flesh tattoos”: “They say your graves set off a thousand / Geiger counters, even today. / What will they say in twenty years / about my own molten plastic breast?”

Kate Marshall Flaherty acknowledges the inspiration and creative support of a host of local friends and fellow creators. She also names Rumi and a number of American poets in her poems: Mary Oliver (implicitly), Naomi Shihab Nye, Ellen Bass, Jericho Brown, Marie Howe, Ralph Waldo Emerson, and John Brehm. Her sympathies are with naturalism, practical spirituality, personal faith, and inclusiveness. In ***Titch***, she brings fresh gusto and dexterity to her longstanding poetic concerns for family, friends, community, nature, and the metaphysical dimensions of daily life. The reader will rejoice in her abundance.

Kate Marshall Flaherty has six books of poetry and has been published in numerous Canadian and international journals. She writes “Poems of the Extraordinary Moment” for charities and guides Stillpoint Writing and Editing circles in person and online.

Elana Wolff lives and works in Thornhill, Ontario—the ancestral lands of the Haudenosaunee and Huron-Wendat First Nations. Her cross-genre Kafka-quest work, *Faithfully Seeking Franz* (Guernica Editions, 2023), is now available for preorder.

Poetry Parlour

See what Leaguers have to say about writer's block, inspirations, and more!

Poetry Parlour is on Pause! Thank you to everyone who replied to our recent round of questions. Keep an eye on LCP communications for more opportunities to share your unique poetic perspective!

When you see the words 'established poet' what does it make you think, if anything?

M. E. Csamer

Someone has found their voice...or been lucky.

Dina E Cox

The words "established poet" make me think the poet has been writing for some time, and usually has garnered recognition for their work from both colleagues, and a wider public.

Liana Cusmano

A poet who is also a professor.

Anne Burke

"Established" pertains to recognition by peers, in demonstrating a sustained career in publishing and

performance. Apprentice poets are often taught by them just as the artists in guilds did in the Renaissance. Poetry was once thought of as a young person's game, until Wordsworth came along (note that his sister provided him with inspiration from her journaling). "Established" can also connote age, although this does not necessarily apply. Ageism can be a threat to both the young and the not-so-young.

Sally Quon

I wonder what it takes to be established? How many books published? Is there a formula? The linear part of my brain wants to know the rules, and the creative side says, "Who cares if you're established or not? That's not why you do what you do."

Nellie P. Strowbridge

I think that the poet has published many poems.

Honey Novick

Someone whose been in the news, whose name is well-known. Some-

one established is like a tree, rooted in its space and still offering sustenance as well as beauty and functionality (like shade and fruit)

Bernadette Wagner

They've published a couple of poetry books and are active on the poetry scene.

Stephen Kent Roney

And to think I could have been a lawyer.

What does poetry give us that short stories/novels can't?

M. E. Csamer

The moment

Anne Burke

Everything and more. The poet with lyre is associated with early poetry and mythology because music was invented at least 40,000 years ago. Eyes are the window to the soul, "Beauty is truth, truth beauty,"—that is all/Ye know on earth, and all ye need to know" (John Keats, Ode on a Grecian Urn)

Dina E Cox

Novels and short stories are usually about narrative, even if it's carefully disguised. They tend to tell the reader everything they believe the reader should know. Poetry on the other hand moves quickly to the meat of the matter. Rather than being narrative, poetry is visual,

using words, often only a minimum of words, to delve deeply into its subject matter. Haiku is the best example of finding the exact, right words which evoke a much broader landscape, almost always without the embellishment of figurative language. Poems can be narrative, and certainly we can all name poems which form narratives, but by and large, they are visual.

Liana Cusmano

Magic, fleeting.

Anne Burke

Poetry is a distillation, a jewel in the crown, the world at large reflected in a grain of sand. Fiction writers complain we write relatively so few words. A life-long poem. All my poems are fiction and my fiction is true.

Sally Quon

Poetry can be enigmatic leaving the reader to connect on a personal level or it can be simple, directing attention to a particular moment in time. In a short story or novel, the reader is directed through the story of the author. In poetry, the poet opens a door to the reader's own story.

Nellie P. Strowbridge

A sense of immediacy. Sometimes a poem will tap itself on my mind, as if out of the blue.

Honey Novick

Poetry is my friend. It says here these words and thoughts are like a fresh cup of coffee in the morning. Take a sip. Savour, Take another sip. Each thought is its own inspiration, just like each sip of deliciousness. Short stories and novels reel me in like a fisherman.

Bernadette Wagner

A moment in time.

Stephen Kent Roney

Eternity. Stories trundle along down the road and are gone. Poems live forever.

Just for fun: What was your favourite book as a child?**M. E. Csamer**

Black Beauty

Anne Burke

The Little Match Girl but a close second was *The Ugly Duckling* both by Danish author Hans Christian Andersen. My mother introduced me to both of them to teach me lessons that I have not yet un-learned. I have taken special care not to pass them onto my son, who always preferred what is real (science).

Dina E Cox

Bunny Blue, also *The Cow with the Musical Moo*, almost anything anyone would read to me. Slightly

older, I devoured the Trixie Belden books, and also, all Nancy Drew books.

Honey Novick

My artistic (with lots of wonderful art work) old testament. It was created for children and I loved the visuals and how they depicted the stories I still own and treasure my time worn copy (especially Moses parting the waters)

Liana Cusmano

Anne of Green Gables.

Sally Quon

The Secret Garden

Nellie P. Strowbridge

Heidi

Bernadette Wagner

I did not grow up in a house with books. Our library was 5 miles away and open only 2 days a week. So any book I could get my hands on was my favourite!

Stephen Kent Roney

Water Babies, Charles Kingsley. An odd choice, but mine own.

New Members

**Manouan Arabel Boissonnault
Émond**

Ella Bachrach

Mikella Boulanger

Erin Brown-John

Maggie Burton

Dina Del Bucchia

Francine Diodati

Lee Ann Eckhardt Smith I am an artist of many stripes: an award-winning poet as well as author of two non-fiction history books, freelance writer of magazine articles, and a photographer. Nature provides much of my inspiration, as I photograph the beauty I find in my everyday world: home, garden, cottage, and the places I visit. These photos often spark new ideas for poems, and the artistic combining of the words with the picture results in what I call "Poetry Art". I have been featuring my Poetry Art on my website for about five years, with the goal of giving my subscribers an opportunity to pause from the busy-ness of their worlds and spend

a moment with me somewhere beautiful. I strive to write positive, inspiring words to accompany each photograph, hoping my readers will be uplifted too. During COVID, I created three themed collections of my Poetry Art, hand bound in chapbook form. I sold these as fundraisers for the Queensway Carleton Hospital Foundation and for the Richmond Food Bank, raising over \$700 in total. One of these chapbooks, "*Shelter in Place: Photographs and Poetry Inspired by the First Year of COVID*", has been accepted into the City of Ottawa Archives COVID-19 Collection. Visit me! <https://leeanneckhardtsmith.com>

Trisia Eddy Woods

Danielle Hubbard

Domenica Martinello

Melanie Marttila has been writing since the age of seven, when she made her first submission to CBC's "Pencil Box." She is a graduate of the University of Windsor's masters program in English Literature and Creative Writing and her poetry has appeared in *Polar Borealis*,

Polar Starlight, and *Sulphur*. Her short fiction has appeared in *Pulp Literature*, *On Spec*, *Pirating Pups*, and *Home for the Howlidays*. She lives and writes in Sudbury, Ontario, in the house where three generations of her family have lived, on the street that bears her surname, with her spouse and their dog, Torvi.

Elizabeth McCallister

Karl Meade's work has been longlisted for five CBC Literary Prizes (poetry, short story, nonfiction x3), shortlisted for Arc Poetry Magazine's Poem of the Year, and shortlisted for *The Malahat Review's* Open Season Creative Nonfiction Award. His work has appeared in dozens of literary magazines in Canada and

the U.S., including *Literary Review of Canada*, *Contemporary Verse 2*, *Painted Bride Quarterly*, *Grain*, *Event*, *Fiddlehead*, *Open Letter*, and *Wrath-Bearing Tree*. His novel, *Odd Jobs*, was a finalist for the Foreword Reviews Book of the Year for Humour, and an iTunes Top 20 Arts and Literature podcast. His poetry chapbook, *doom eager*, will be published by Raven Chapbooks in the fall of 2023. He splits his time between Salt Spring Island, British Columbia, and Bronxville, New York, where his partner is completing an MFA in Poetry at Sarah Lawrence College. Visit www.karlmeade.com

Bradley Peters

MEMBER READINGS

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Ashley Qilavaq-Savard is an Inuk writer, artist, and emerging filmmaker born and raised in Iqaluit, Nunavut. She writes poetry about decolonizing narratives, healing from intergenerational trauma, and love of the land and culture. Her first collection of poetry, *Where the Sea Kuni*, explores grief, colonization, and finding identity in between it all.

Justine Rory Ramos

Kamila Rina

MayaSpoken is an award winning spoken word artist, singer-songwriter, educator, author, activist, speaker and single mother. Her voice has graced platforms such as TEDx, WE Day, Historica Canada, CBC Arts: Poetic License and more. She has shared the stage with names such as Keke Palmer, Masai Ujiri and Prime Minister Justin Trudeau. Maya is the author of poetry novel *Warriors in Broad Daylight* and is also the founder of Spoken in the City Poetry Slam, Tell 'Em Girl Women's Spoken Word Showcase and Loud Black Girls, all platforms giving Ottawa poets the space to be themselves unapologetically. Maya is the 2023 Canadian Individual Spoken Word Champion.

Dawn Steiner

David Swartz

Dennis Todd

Pujita Verma is an Indo-Canadian Poet and Illustrator. She was Mississauga's Second Youth Poet Laureate (2018-20) and a 2018 Poetry in Voice National Finalist. Recently, Pujita won the League's 2023 Broadsheet Contest and was a runner-up for the 2023 Janice Colbert Poetry Award from the University of Toronto SCS. Her work embraces themes of resilience and silence, culture and connection, memory, and matters of the heart. Pujita completed her B.A. (Honors) Specialization in Political Science from Western University and works for the humanitarian organization War Child.

The LCP would like to extend a big welcome back to our members who have returned to the League this quarter: **Dominique Bernier-Cormier, Nicholas Bradley, Mallory Eaglewood, David Groulx, Kevin Andrew Heslop, Beth Lexah, James Lindsay, Rhona McAdam, Emily McGiffin, Wendy McGrath, Shauna Paull, Michelle Porter, Matthew Tierney, Ian Williams and Deborah Zamin!**

And Congratulations to **Tea Gerbeza, Kamal Parmar** and **Spenser Smith** who have upgraded to Full membership!

Member News

Member News

Want to see your poetry news in St@nza? [Fill out this quick form](#). The next issue of St@nza will be out in December..

Kathy Ashby You can read my 4 poems that were published in [Canadian Woman Studies, The Black and Indigenous Leadership Issue](#)

Poems are: Beautiful Black, Emily Dickinson at When I Am, Me at Song of Whitman and the Black Man.

Ronna Bloom's new book *A Possible Trust: The Poetry of Ronna Bloom*, selected with an introduction by Phil Hall will be published (or was published, depending on when you read this) by Wilfrid Laurier University Press in September 2023. ronnabloom.com

Nicholas Bradley I published a new collection in June 2023: *Before Combustion*, from Gaspereau Press.

Gavin Bradley My first book, *Separation Anxiety*, won UNESCO's Bridges of Struga International

Poetry Award for best debut by a young author. During the last week of August I'll be travelling to North Macedonia to perform and accept the award at the Struga Poetry Evenings festival, where there will also be a reception with the President of the Republic of North Macedonia, Mr. Stevo Pendarovski.

Julie Cameron Gray The Parenting Poets Committee has a thriving Slack group with all sorts of channels (recommended reading, events, commiserating over rejections, cheering on successes) as well as sharing works in progress for feedback. If you are a parent and a poet and looking for community, feel free to join our Slack group- it doesn't mean you are officially part of the committee, just enjoying the mutual support! Email juliecamerongray@gmail.com to be added to the Slack group.

Louise Carson read at the Val-David International Festival of Artists and Writers in June and at Kingston's Artfest Poetry in the Park in July. She has had work published in *Montreal Serai*, *JONAH Magazine*

and the *Daily Haiku blog*. Her next book - *The Truck Driver Treated for Shock*, a collection of haiku - will be out shortly.

Margaret Code I have been attending multicultural festivals in Toronto and environs for the past six years. This has resulted in a series of poems based on each festival attended. My book, coming out this fall will be entitled *DiVERSity*. Should add that the publisher is Aeolus House. I can be contacted for copies at 416/ 651-2480.

Amanda Earl Now available from AngelHousePress: *Beast Body Epic* by Amanda Earl. Provoked by her near-death health crisis, *Beast Body Epic* is a collection of long poems for anyone who's circled the drain or knows someone who has. The book is about having the shit kicked out of you & surviving. Visit AngelHousePress.com for ordering information.

Dagne Forrest My poem "Abece-darian with Sharpened Vision" was declared the Winner of the 2023 Nick Blatchford Occasional Verse Contest, and will appear in the Fall 2023 Issue of *The New Quarterly*.

Susan Glickman's 8th collection of poetry/17th book will be out this September! Titled *Cathedral/Grove*, it will be published by Signal Editions of Vehicule Press, responsible

for all her poetry titles for the last 40 years! The press itself just celebrated its 50th anniversary - quite an accomplishment for any independent Canadian press, but especially remarkable for an English language publisher in Quebec.

Raymond Helkio POETRY OPEN MIC at BUDDIES Originally started as a patio poetry series in the summer of 2020 by Patricia Wilson and David Bateman, Poetry Sundays have become a regular monthly affair at Buddies. Poetry readings are hosted by Raymond Helkio and happen every third Sunday of the month from 5-7PM. Sign up in person beginning at 4:30PM. Limited spots available. In order to give everyone a chance to read, please read one work up to a maximum of 5 minutes or two short works. You do not have to read to come out and experience the incredible, often moving talent. There's a small collection of money that will be distributed among the performers immediately following the event. This is an all ages, PWYC, licensed event. raymondhelkio.com

Susan Ioannou Poetry Notes, a blog for anyone serious about the art, will begin its second fall season. In it I reflect on assorted elements of craft, as well as why particular Canadian poems stand out for me. [Come take a look.](#) To subscribe is free.

Marvyne Jenoff I am pleased to announce a new video of readings from my poetry book, *Climbing the Rain*, accompanied by images of my visual art. [Check it out](#) or www.marvynejenoff.org

Penn Kemp

Now up! The text, Incrementally (88 pages and free!) [is now up!](#) [Album here.](#)

Forthcoming

Sunday, September 24, 2-4 PM EDT. "Foundational Experience," [100 THOUSAND POETS FOR CHANGE: 10+ YEARS OF POETIC ACTIVISM.](#)

100TPC Virtual Book Launch World Wide. Contact: 10yr100tpcbook@gmail.com

Tuesday, November 14, 2023, 7pm ET. "Heart to Art", video for Quai No-cent Docent (What Hurts Teaches): A Collection of Poems and Musings. The Friendly Spike Theatre. Contact: sarah.wells@live.ca

Saturday, October 21, 11:00am - 1:00pm. Words Aloud, Community Poetry Workshop, at M'Wikwedong Indigenous Friendship Centre, Owen Sound ON.

Sounding the Muse: Calling in the Muse, sound poet Penn Kemp presents the three stages of writing a poem: invocation, expression, and communication. This workshop explores new ways of reaching the source of creativity, evoking your Muse through sound to give form to poetry. Participants will experi-

ence the innovative power of sound poetry. Through sounding, we will tap the energy and source of inspiration. Then we will explore finding language to shape the inklings of your poem. Participants will develop an abundance of ideas and images, an enhanced awareness of structure, and more ease and delight in showing or performing work. See wordsaloud.ca!

Sunday, October 22, 2023. 12:00pm - 2:00pm. Performance, Words Aloud, Owen Sound ON. Main stage event, Tom Thomson Art Gallery, Owen Sound. Featuring Barry Dempster, Kim Fahner, Penn Kemp and D.A. Lockhart. Contact: Richard Sitoski r_sitoski@yahoo.ca wordsaloud.ca

Josephine LoRe Feed the Children (USA) have decided to use a poem for a Public Service Announcement, and combine it with a stunning video collage. The poem they chose is my poem "Enough".

I wrote "Enough" in response to a call for submissions by Hiram Larew for his initiative PoetryXHunger (the X standing for Against), and it was published in their [online collection.](#)

From there, Feed the Children (USA) selected it and asked for some slight modifications, which I agreed to. I am thrilled with the final version. Here is the full [Press Release:](#) which includes the video.

Thanks, Josephine

Diana Manole has published, *Praying to a Landed-Immigrant God / Rugându-mă la un Dumnezeu emigrant* (Grey Borders Books, Niagara Falls, ON), her seventh collection of poems and her first book in Canada, in an English-Romanian dual-language edition. This is an anthology of the poems written in Romanian during Diana's first 13 years in Canada and co-translated with Adam J Sorkin. The book ends with "Deflowering English," in Romanian and English, and translated into 7 more languages, exploring the relationship of Finnish, Persian, and Russian immigrants to English vs. the "deflowering" of other imperial languages, Dutch, French, German, and Spanish, elsewhere. The book is available in print and as an [e-book](#)

Kate Marshall Flaherty Katie will read from her latest poetry book "Titch" on HOWL CIUT 89.5 on Tuesday October 12th at 10pm and at Art Bar, 320 College St, Toronto, on Monday October 16th 7pm. [See the lovely reviews and video-poems.](#)

Donalee Moulton donalee has a new poem, "Price of Admission," coming out in *Canadian Literature* and her short story "Moist" was published in *After Dinner Conversation*. Her mystery short story "Swan Song" was shortlisted for the Crime Writers of Canada Awards of Excellence.

DC Reid My ninth book of poems, *Selected and New*, covers my work from my first book forward to this, my ninth, which covers all of my career in selected as well as new poems. Yvonne Blomer and I are happy to announce that *Hologram*, for PK Page, an anthology of poems, is finally out. Contact Caitlin Press for copies, and I will be donating some to the League. Also, *A Man And His River*, my memoir about being out in the wilderness alone has come out and has won the Professional Outdoor Media Association of Canada's gold medal for books. Also, my *Selected and New Poems* will be out in fall of 2023. And, (can there be more?) I have finished my 10th book of poems, *Canada, a Country of Poets*, influenced greatly by the Museum of Human Rights in Winnipeg. If you have never been there put it on your life's list to go.

Michele Rule was honoured to place third in the non-fiction category this year at the Wine Country Writers Festival for her piece *Stroke!*

Christina Shah's first solo chapbook, *rig veda* (Anstruther), was released in August. All work poetry-all the time.

Richard Stevenson The Covid staycation has been a boon. Since I retired in 2020 and moved to Nanaimo from Lethbridge, I've written and had ten books and a chapbook

accepted for publication: a trilogy, *Cryptid Shindig: A Big Book of Creeps and Critter*, *Dark Watchers*, *Hairy Hullabaloo*, *An Abominable Swamp Slob Named Bob*, and *Eye to Eye with My Octopi* in my cryptid, et, and Fortean lore series for middle grade kids and adults; two other collections for middle grade kids and younger, *Dino Dang Doodle and Action Dachshund!*; an adult collection, *Bature! West African Haikai* and adult chapbook, *Basement Tape: Covid-19 Poems*. Some were published in Canada, two in the UK, two in the States, two in India. Amazing what can happen when you've got no piles of marking to do!"

Cathy Stonehouse's third collection of poetry, *Dream House: a poem*, is being released this September by Nightwood Editions.

Lynn Tait is pleased to announce the release of her debut poetry book *You Break It You Buy It* published by Guernica Editions in September 2023. You can order through Guernica Editions.

Eva Tihanyi and **Elizabeth Greene** will be reading at Novel Idea bookstore on Thursday, September 7, at 7 p.m. Eva will be signing copies of *Circle Tour*, her ninth poetry collection (published by Inanna Publications on May 2, 2023).

Erin Wilson has new work being published with *Vallum*, *The Antigoneish Review*, *Prairie Fire*, and *Riddle Fence*. Heck! Two other poems have found a home in an anthology out soon, *Stained*, *An Anthology of Writing About Menstruation*. Her title poem from her latest collection about depression, grief, and the transformative power of art, "Blue," has won a Pushcart Prize.

Bänoo Zan Mark your calendars for [Shab-e She'r \(Poetry Night\) XCIV](#) Featuring Lillian Allen & Laboni Islam + Open Mic (for poetry in any language)
Time: Tuesday, September 26th, 2023. Place: Main Hall, Tranzac Club, 292 Brunswick Ave, Toronto, ON M5S 2M7. This is an in-person event. Open Mic Sign-up: 6:30 PM EST . Show 7-10 PM EST . Admission: \$15-20. Join us and spread the word. Invite communities and people who may be interested.

We are accepting submissions, donations, and sponsorships for *Woman, Life, Freedom: Poems for the Iranian Revolution*
This is an exceptional literary project that speaks to the spirit of the time. [Link to submissions](#). [Link to donations](#). Questions? [Check this link to see what kind of poems we are looking for](#).

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](#)

FreeFall Magazine Submit 2-5 poems, any style. Length of any individual poem cannot exceed 6 pages. Deadline is September 30, 2023. [Find out more.](#)

Latitude 46 Publishing A Thousand Tiny Awakenings is a forthcoming anthology that explores the creative voice of those 18-30 years of age. A new generation with a desire to dismantle the restrictive systems that define the past, but not their future. A Thousand Tiny Awakenings will offer readers a glimpse into how a new generation perceives the world and how using their own power can shape the future. Editors Connor Lafortune,

a recent graduate from Nipissing University, a citizen of Dokis First Nation and poet, and Lindsay Mayhew, a recent graduate from Laurentian University and poet, are seeking poetry, short fiction, creative nonfiction and visual arts that explore the themes of breaking oppressive boundaries and structures. Deadline is September 30, 2023. [Find out more.](#)

The Fiddlehead A poetry submission may be single-spaced. Please submit no more than 6 poems per submission, and no more than 12 pages total. No more than one poem on a page. If a poem runs more than one page, please put the poem's title in the headers of the additional page(s) and make sure the pages are numbered. The Fiddlehead prefers to accept several poems by the same author; please do not limit your submission to a single poem. Deadline is November 30, 2023. [Find out more.](#)

Call for Poetry Submissions to Anthology: Woman, Life, Freedom. Editors: Bānoo Zan and Cy Strom. Publisher: Guernica Editions. March 15, 2023-March 15, 2024. Free and

open to international submissions. Please read the call carefully and follow the instructions. Deadline is March 15, 2024. [Find out more.](#)

Contests

10th Annual Fred Cogswell Award for Excellence in Poetry – Royal City Literary Arts Society Judged by Joseph Dandurand. For books published January 2022 – December 2022. Deadline is October 1, 2023. [Find out more.](#)

2024 Peter Porter Poetry Prize – Australian Book Review Celebrating twenty years of world poetry, we welcome entries to one of Australia's most lucrative and respected poetry awards. The prize – worth a total of AU\$10,000 – is open to all living poets writing in English. The winner will receive \$6,000, with the four other shortlisted poets receiving \$1,000 each. The five shortlisted poems will be published in the January–February 2024 issue of ABR and the winner will be announced at a ceremony later that month. Deadline is October 9, 2023. [Find out more.](#)

McNally Robinson BookSellers & Prairie Fire Poetry Award Although our deadline is November 30 (postmarked, if mailed), you may submit anytime. By entering our contests you have a chance to win: One poetry entry consists of up

to three poems, maximum length of your poetry submission should not exceed 150 lines, regardless of whether you are sending 1, 2 or 3 poems. Prizes are awarded in each of the three categories and winning entries are published in Prairie Fire: 1st prize \$750, 2nd prize \$350, 3rd prize \$150. Deadline is November 30, 2023. [Find out more.](#)

Job, Volunteer & Mentorship Opportunities

University of Alberta - 2024-2025 Writer-in-Residence (WiR) is a member of the university and Edmonton community from September through May. While the writer is expected to become involved in community activities, including consultations with and mentoring writers, ample time is provided to devote to his or her own writing projects. The WiR normally gives at least two readings in the department, as well as other readings in response to requests from the community. Although the WiR may be invited to visit Creative Writing, Canadian Literature and other classes on campus, this is not a teaching position. It is assumed that the writer's physical residence will be in the city of Edmonton for the duration of the appointment. Deadline to apply is September 30, 2023. [Find out more.](#)

Saskatoon Public Library – Writer in Residence

The WIR acts as a mentor to writers in the community, reviewing manuscripts and providing criticism and advice about publishing. The Writer offers individual consultations, group workshops and programs, author readings and participates in other special events during their residency. In addition to providing exchanges between the author and the community, the Writer in Residence program enables the author to work on their own writing projects. This residency requires working collaboratively with the public through individual consultations, school visits, group workshops and public lectures or seminars. The position requires

36.25 hours a week: 14.5 hours (40 percent) of the author's time will be devoted to library programs and projects, while 21.75 hours (60 percent) will be used for their own creative writing. Deadline is November 15, 2023. [Find out more.](#)

Seeking Volunteers - Shab-e She'r (poetry Night), Canada's most diverse & brave poetry & open mic series, is looking for Toronto-based volunteers. No Deadline. [Find out more.](#)

Did you publish a book of poetry this year?

There's never been a better time to join the League of Canadian Poets!



Eligibility for the Raymond Souster Award

—which carries a \$2000 prize and is exclusive to LCP members—

Closes September 30

visit poets.ca/join for more information

