

# The Stroll Scroll

## a message from the prez

Middle July already everybody - only two more months until we all take to the street again to regale the public with our verse profundities (or silliness, depending on individual temperament.). Even better, this is our fifth anniversary year - hard to believe we've come so far in so short a time. We're hoping the Stroll this year will reflect our celebratory mood, and that some brilliant person out there will come up with the perfect celebration idea. Maybe we just need a big birthday party.

I have only a few brief things to say right now - there's a LOT of stuff in this issue. The first thing is that I have added another section - a section for markets, contests and announcements. I received these listing from four sources - the regular mail, other newsletters I receive because of the network project, phone and the internet. For the internet listings, I emailed the magazine and if I got back a coherent and professional reply, I decided to print the listing. Also, I chose listings from magazines that are interested in a wide variety of styles and types of poetry. Some of the magazines are new, some more established. In any case, all I can say is that if you're looking for some new markets, maybe check these out. Remember, though, neither I nor the society personally vouches for any of these markets.

A number of people sent me poems for the Web page and the newsletter - you'll see some of them in this issue, and I think they add something good to the Scroll. I only have enough for this issue and the next though, so I hope people will continue to contribute.

The Big Bard controversy has been partially resolved. Even those who are warm to the idea have misgivings, and those who are against are vehement in their belief that the benefits are outweighed by the potential for conflict. The board is working on an alternative proposal.

Remember, if you have any ideas or opinions, or if you just want to introduce yourself, I'm only a phone call away!

*Candace*



## writers circles

by **sandra mooney ellerbeck**

The Edmonton Public Library has generously donated space for the Stroll's Writer's Circle Program. We have enough people participating that we have formed three groups, each meeting once a month at the Idlywyld Branch, 8310-88 Avenue. Remember these are open groups, so feel free to pop in and check one out.

The Circles focus on increasing the quality of poetry, with opportunity for writers to meet and discuss their work and provide feedback and critiques in a non-threatening, supportive atmosphere. On June 22, from 7-9 pm, most of the folks who

indicated they were available for the Thursday night group turned up. The poets' varied backgrounds and experiences made for an enjoyable evening. The discussion followed the poets out of the meeting room at 9 pm and continued to flow around the geranium pathway outside the library.

If you signed up for the Circle Program and are wondering why you weren't contacted, we tried, but could get a hold of you. We'll try again. Meanwhile, you can try to get a hold of us: Jacques Benoit: Tuesday night group; Sandra Mooney-Ellebeck: Thursday night and Saturday afternoon groups.

The Library has also invited us to do public readings if we wish. The first one will be scheduled for late October, and will have a harvest/Hallowe'en theme.

Upcoming meeting dates: **Tuesday Group** (7-9 pm): July 4, August 1, September 5, November 7 and December 5. **Thursday Group** (7-9 pm) July 20, August 17, September 21, October 19, November 16, and December 14. **Saturday Group** (1:30-3:30 pm) August 26, September 30, October 28, November 25, December 16. I'm looking forward to seeing everybody there. ❖

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## The Stroll of Poets Society

The Stroll of Poets Society is a registered non-profit corporation. It was founded in 1991, following the first Stroll of Poets festival. Our main goal is raise the stature of poetry in the community. To that end, we stage two major poetry events in Edmonton each year - the Stroll of Poets Festival in the fall, and the 12 Days of Poetry in December and January. We also organize reading series and workshops throughout the year, and publish an anthology of members' poetry.

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## The Stroll Scroll

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**SUBMISSIONS:** The Scroll prints unsolicited announcements and events, reviews, letters to the editor, poems (members only), opinion pieces, writing tips and profiles of poetry societies. Send submissions to:

Newsletter Submissions  
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## letters from far away

Hi folks

At this point in time, of course, I'm not sure, but it looks like I may be in Edmonton in the fall! I'd like to Stroll please! I'll be in town in August, that looks like a sure thing, anyway. I'm enclosing poems to be read by anyone interested. These were published in the Kyoto AJEY (Association for Japan Exchange and Teaching) Newsletter. I'm enclosing \$10 towards membership. Keep the change (if there is any in these inflationary times). As for live poetry: In January I performed poems and songs at Kyoto Connection. The Connection is a monthly coffee house, featuring foreign and Japanese performers, where anything goes - from classical Okinawan music and shinto dances to campfire style hand-puppet storytelling. In February, I performed with the Tango Explorers, a group of shady characters who teach English in my neighbourhood, and who named ourselves after the northern express train. We've been asked to "re-occur." As well, I have started collaborating with a singer/songwriter called Marie Mockers, based in Kyoto. We jammed together at the January and February Connections, and I have been given a spot in April's show too! But the truly exciting news is that the show host, a wild Tasmanian named Ken Rodgers, who also works on the most excellent "Kyoto Journal" is very into holding a sweatshop at the next Connection. I'm looking forward to the proposed sweatshop, and hope this means that, in some small way, the tentacles of Strollishness are coiling

into Japan. I'll let you know. Please cross a finger or two on my behalf.

Anna Marie Sewell

*Above: Anna Marie (centre) at a tea Ceremony in Fukuchiya, the town next to Ayabe*

saying the rosary

vines smother tractors  
and transform them into  
soft green animal places  
butterflies dance among their bones\*  
weaving into flowering  
green resurrected flesh

and i believe in reincarnation

vines swarm up power lines  
race entwined along wires of  
instant smashing communication  
their slow green song chokes sparks  
and the busy signal grows

and i believe in regeneration

vines  
soften spines of every bristling tree  
shade the bulge of mountain flanks  
described revealed concealed  
green mountains walk\*\*  
under cover of vines

and i believe in dragons

Anna Marie Sewell

\* Thanks to Phil Jagger for this image!

\*\*The zen master Dogen seems to agree with the Cherokee mystical view of mountains and dragons❖



## the **Way** i write

by Anna Mioduchowska

### A Good Writing Group is Like a good Marriage

Six years ago, shortly after I began to write, I also became part of a small writing group. The three of us, which after a few years became four and then five before parting our ways, gave each other the kind of support and nourishment we could not have found elsewhere. In celebration of the birth of The Stroll's own writing groups, I'd like to share some reflections on what I think works and what may possibly cause problems in a writing group.

First of all, this writing group had the structure of a collective. There was no leader who called meetings, and who took us through our paces when we were together. We met in cafes with big enough tables and quiet enough music, and over some munchies exchanged the latest news in our lives, shared information about markets, workshops, readings. Once all that was out of the way, we pulled out the poems/stories we had taken home to read from the previous meeting and got down to discussing and editing each other's work.

Although the social element may seem like a waste of valuable time, I think it contributes a great deal to creating the kind of space people want to inhabit. On the negative side, the better we get to know our writing buddies and the events behind their poems/stories, the more difficult it is to be objective. Also, the atmosphere in the group may sometimes become too stifling as a result of too many personal revelations/confessions; good editors don't necessarily make good therapists and vice versa.

There were a few basic rules we made up for ourselves at the very beginning of our existence, the most important being: you must always bring something to the meeting, even if it's a page from your diary. The main purpose of this was to develop a writing discipline - there are so many distractions in life. It was also to help keep everyone equally committed to the group. People who stop bringing their own work tend to lose interest in the work of their colleagues.

there is no time to go through everyone's work at any one meeting.

The other rules had to do with the way we were to treat each other's creations.

(Always find something positive to say - nice printing job - before ripping that poem to pieces.) But seriously, these rules are covered in all writing workshops, classes etc. It's a good idea to pass around copies right at the beginning.

It takes time for a group to become productive. Most people have little experience in critiquing. It's a skill that improves with practice. It also takes time for enough trust to develop so that people will feel comfortable in both voicing and receiving honest criticism. Most of us have bruised egos - our daily bread as writers is rejection. Without that honesty however, and the willingness to listen without defensiveness, the writing group does not fulfil its purpose.

A hint: freshly written pieces are best left at home until one is ready to be weaned from them. Nothing hurts more than even the friendliest criticism of a newly hatched masterpiece. If you bring one because you just have to share it, warn your colleagues and they should be happy to just grunt in appreciation. By the way, do take time to just celebrate each other's work.

Two more pieces of unasked for advice: don't let the writing group become your crutch. Don't expect your colleagues to rewrite your work, or to be consistent if you bring back work revised according to their suggestions. You have the final say in what is put down on the page, and the final responsibility. Which means you don't have to follow any suggestions if you don't want to.

If the group for some reason fails to meet your needs, leave, gracefully if at all possible, without blaming yourself or the group for the failure. If the group disintegrates - it can happen for all sorts of reasons - don't flog yourself, not for too long anyway.

A good writing group is like a good marriage - rare and wonderful and I am grateful to have cut my writing teeth with the help of such an entity. Good luck to everyone involved in building one.

## figure **speaking**

by Russell Johnston

The Stroll of Poets gets together with the World Figure Skating Championships - am I excited? Am I a fan? When I read the news I did a double lutz in my kitchen, then missed the landing and ended up ramming my head into the microwave. Immediately, I wrote an Elvis poem:

Quicker Elvis

Elvis skates upon the earth  
beneath the ice.

When ice-sprites  
scatter,

he jumps to slap  
an angel on the ass.

Maybe I should have waited 'till my head stopped hurting before I wrote that. I'd already written a verse on "Yamaguchi's Arms":

Arms of wind-cooled smooth water  
ease over wild streams  
tumbling down a small planet  
falling down applause

And Midori Ito:

Midori leaves a small wake  
hanging just above the ice  
behind her.

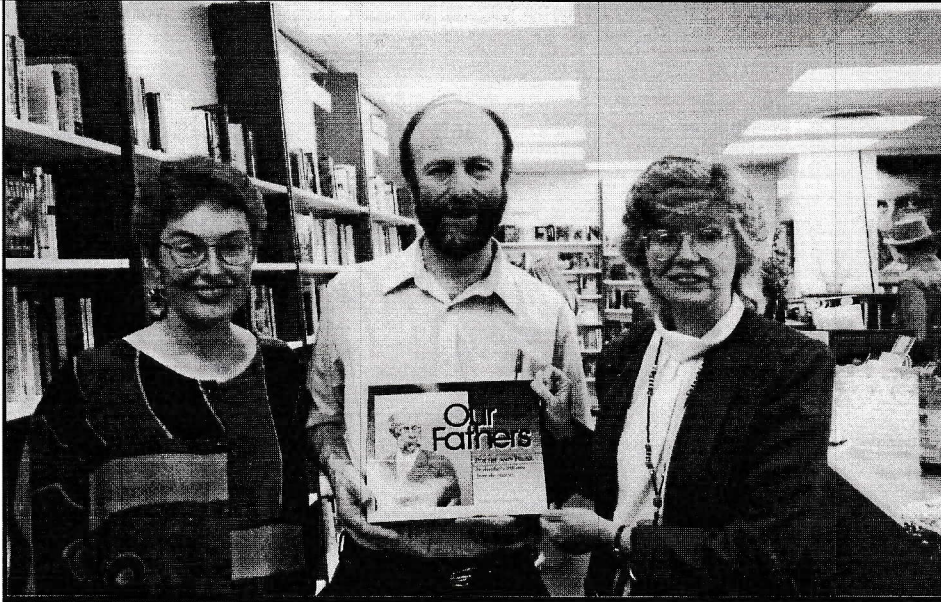
### The Big Bard

I sat upon a hill and sang  
of marketing  
of marketing.

My lyre and my voice  
they rang:  
of marketing  
of marketing.

Yeah, it's ticklish, but we gotta do it. I think the Big Bard Project would unite the poets of Edmonton - no matter who's chosen, we'll all be able to agree that there's a pretty good argument someone else should have been.





## good or what?

**OUR FATHERS: POETRY AND PROSE BY DAUGHTERS AND SONS FROM THE PRAIRIES.** Edited and Selected by Ivan Sundal. Published by Rowan Books (an imprint of the Books Collective) \$17.95

**GENS D'ICI GENS 'AILLEURS/PEOPLE FROM HERE AND AFAR.** By Jocelyne Verret. Custom Paper by Indigo Print and Paper. Hand-carfted art book. \$23.95

I had the pleasure of attending the launches for both these books - can anything be better than watching a friend reap the rewards of hard work and honest talent?

Ivan's book, *Our Fathers* is large format, and unusual in that the bios are those of the fathers, rather than the poets. The launch was well attended and featured readings by Ivan, Shirley Serviss, Susan Walsh, Jacqueline Bell, Jannie Edwards, and Anna Mioduchowska. *Our Fathers* is available at major independent booksellers in central Alberta. *top: Ivan, with publishers Shirley Serviss (left) and Alice Major (right).*

Jocelyn's launch had a completely different flavour, with Jocelyne doing a solo reading, flipping back and forth between French and English like an acrobat, making the most of Linda Ould's autoharp accompaniment. *Gens d'ici gens 'ailleurs/People from Here and Afar* is available at Orlando's Books and Indigo Print and Paperworks. *bottom: (left to right) Rob Hess (Indigo P & P), Linda Ould (accompanist), Evelyn David (Indigo P & P), Ernest Chiasson, Jocelyne Verret, Jacqueline Dumas (Orlando Books) ❖*

## wanted: coordinators

### Stroll of Poets Festival

The Stroll of Poets Festival is a one day extravaganza of poetry, featuring over a hundred Edmonton and area poets in 12 venues.

As the Coordinator you will:

- schedule the readings
- find venues and hosts for each reading
- coordinate with the publicity coordinator
- arrange festivities including venue, host, music, bar, brunch, ticket sales, and guest speaker(s)
- delegate jobs to volunteers
- organize and chair a debriefing session
- write a concluding report

### 12 Days of Poetry

The 12 Days of Poetry is a 12-day reading series and celebration, featuring 44 poets chosen by community jury and culminating in the 12th Day - where the five readers who receive the most ballots read. After the readings (and other entertainment) the evening is rounded off with a dance party and general silliness.

As the Coordinator you will:

- contact the poets & schedule the readings
- find venues and hosts for each reading
- coordinate publicity
- arrange festivities including venue, host, music, bar, ticket sales, special guest(s)
- tally votes and contact the 5 12th-Day readers
- delegate jobs to volunteers
- organize and chair a debriefing session
- write a concluding report

### Stroll of Poets Anthology

The Stroll of Poets Society publishes an annual anthology featuring poetry by the members who appear in the Stroll Festival.

As the Anthology Editor you will:

- track submissions and bios
- arrange for digitization of text
- work with the designer
- oversee/carry out layout
- edit and proofread the anthology

To apply: FIRST CALL DOUG OR CANDACE, then submit a one page letter stating why you want the job, why you think you can do it, and your vision or goals for the job to Doug Elves, Chair, Coordinator Selection Subcommittee, c/o The Stroll of Poets Society, Box 35082, Oliver Postal Outlet, Edmonton, AB, T5K 2R8 \*\*\*\*honoraria available (pending funding approval)\*\*\*\*



## who's **Who** anyway (part 1)

by Paul Pearson and Candace Bamber

This issue's "who's who anyway" is a two parter, with this first section devoted to welcoming new members. Part 2, on page 9, introduces the Stroll board of directors. I (Candace), talk to most of our members on the phone at one time or another, and I often say "If I don't get over to your table, please come up and introduce yourself." It just occurred to me lately that if you're a new member who has never seen me then it's unlikely you'll be able to pick me (or any other board member) out of a crowd. Next issue, we'll start introducing the society members.

Welcome to **Barbara Mulcahy** from the Peace River area. Barbara has been writing poetry and prose for about 20 years, and published in *Other Voices*, *Dandelion* and other periodicals, and has had a radio play produced on CBC. Barbara says there aren't many opportunities to do readings in her area, and that she's looking forward to joining us for the Stroll.

I believe **Paul Avard** is our most distant member, making his home in south central England. Paul has been a teacher of the "troubled and troublesome" for the last 8 years and is the father of two daughters, and two black labs - not in the same category as the daughters, of course! Paul has published poems in various English periodicals, and done some television and radio work. Welcome aboard, Paul - I hope we get to see you sometime.

**Pierrette Requier** is a former Stroll fan, who is going to join us for the first time this year, hoping that being around poets more will inspire her to procrastinate less and write more. Pierrette has taught French Immersion for 18 years, and is currently completing a Master's in Theological Studies. Welcome, Pierrette.

Welcome also to **Sandy Sprinkle**, a man who once hatched 17,000 trout in his basement (actually, he didn't say why...). Sandy is an engineer who came to his senses, and is back in university taking Education courses. Sandy says he likes to write poems about genuine feelings that are accessible to a wide audience.

**Janet Bates'** career as a speech pathologist has given her quite a bit of public speak-

ing experience, but although she has been writing poetry for a number of years, she hasn't done many poetry readings. She's been thinking about joining the Stroll for a while, but it wasn't until she came out to the 1994 festival that she decided to take the plunge and join up. Welcome Janet! We're glad you decided to join us.

**Rose Mahdiuk** has been writing poetry for about 15 years, but still isn't sure whether she's going to attempt strolling this year, although she says she is coming to watch. Remember to introduce yourself, Rose. Welcome. ❖

## stroll hosts

If you've never been a stroll host, this is your year! We want AT LEAST half the hosts at this year's festival to be members who have never hosted. If you want to help out, but don't have much time to commit, this is the perfect job. Here's what you have to do:

- call the members of your group about a week before the festival and remind them to bring a bio, the poem they want in the Anthology. Go over where and when your group is reading.
- on the day of the festival, introduce the members of your group, keep an eye on the clock so no-one goes too excessively overtime, thank the venue and our sponsors, give the poets their money and make sure they sign for it.

EASY and fun. So what about it? For now, call the volunteer coordinator, Susan Walsh and she'll make sure your name gets passed on to the host co-ordinator, once one is named. ❖

## host co-ordinator

We are looking for a volunteer to act as Host Co-ordinator for the upcoming Stroll. As Host Co-ordinator, you will:

- maintain a list of hosts.
- phone around to put the arm on people if you don't get enough volunteers.
- give hosts instructions.
- ensure all hosts receive the money for their groups and know how to fill out the forms.

We want a new host co-ordinator this year. If you are interested, call Paul Pearson or Candace Bamber. ❖

## at the fringe

**BRONTE: A solo Portrait of Charlotte Bronte**

"If men could see us as we really are, they would be amazed" wrote Charlotte Bronte, the outwardly conventional parson's daughter whose novel *Jane Eyre* caused a literary sensation.

Jan Streader of Jollygood Productions will perform **BRONTE A Solo Portrait of Charlotte Bronte** by William Luce, directed and designed by Robert Loucks, at the 1995 Saskatoon and Edmonton Fringes. This award-winning drama tells the poignant yet humorous story of the brilliant Bronte family.

Born in 1816, Charlotte Bronte lived and wrote in the isolated moorland village of Haworth in Yorkshire. With "Currer Bell" as her pen name, her sisters Emily and Anne, took the names of Ellis and Acton Bell respectively. "We did not like to declare ourselves women," Charlotte later explained "because we had a vague impression that authoresses are liable to be looked on with prejudice." Published in 1847, Charlotte's *Jane Eyre* was an instant success. Emily's *Wuthering Heights* and Anne's *Agnes Grey* followed soon after.

Based on Charlotte's writings and correspondence, **BRONTE** begins in 1849 with her returning from Scarborough, where she has buried Anne. Brother Branwell and sister Emily have died within the last year. Only Charlotte and her stern, godfearing father are left in the house of memories. As the play unfolds Charlotte comes to terms with her genius and her need for love.

**BRONTE** was originally written for Julie Harris and performed on radio, was then recorded on Caedmon records, adapted for television and film, and finally for the stage. The play toured U.S. theatres, colleges and Universities in 1988 and won Award and Columbia University's Armstrong Award.

Artistic Director of Walterdale Theatre in Edmonton, Jan Streader's most recent performance was as Shirley Valentine by Willy Russell, a hit of the 1994 Edmonton Fringe and Beyond the Fringe at Festival Place, Sherwood Park. Previous to that, she played Elizabeth I in *Elizabeth the Queen* by Maxwell Anderson which won two Sterling Awards in 1993.

Former manager of the Dawson Creek Arts Centre, Robert Loucks has directed some 50 plays, including *Shirley Valentine*. He adjudicated at the Alberta and Saskatchewan Adult Drama Festivals. ❖



## who's a strollin'?

Ok everybody, here's the list of everybody who is (so far) registered to stroll on September 24. If you want to stroll, and your name is NOT on the list, please call Ivan, ASAP. We have to have a final schedule by mid-August so it can be published in various places.

Bert Almon, Ruth Anderson Donovan, Pritam Atwal, Yars Balan, Candace Bamber, Janet Bates, Jacquie Bell, Jacques Benoit, Carol Brodeur Hornby, Annette Cannell, Jean Carmichael McKenzie, Hal Cashman, Alison Clarke, Peter Cole, Suzanne Cole, Olga Costopoulos, Richard Davies, Jenine Dumont, Jannie Edwards, Lee Elliott, Doug Elves, Tom Emmens, Myrna Garanis, Becki Garber-Conrad, T. Virginia Gillese, Valdis Gislason, Jo-Ann Godfrey, Dean Hamp, Marianne Hang, Royce Andy Hatton, Mariam Hempstock, Gerald Hill, Mary Howes, Sally Ito, Russell Johnston, Jean Jorgensen, Marline Kalin, John King-Farlow, Lothar Krampol, Anne LeDressay, Carmen Sylva Lindsay, Rebecca Luce-Kapler, Tanya Mackie, Alice Major, Geraldine Matus, Paul Matwychuk, Mary T. MacDonald, Wendy McGrath, Isabel Miller, Anna Mioduchowska, Sandra Mooney-Ellerbeck, Barbara Mulcahy, Louis Munan, Tracy Murray, William Nichols, TS Owen, Paul Pearson, Joyce Pinckney, Innanna Ryane, Ken Saik, Steven Sriver, Kim Sedgewick, Shirley Serviss, Anna Marie Sewell, Theresa Shea, Debra Shymoniak, Gail Sobat, Kim Solga, Sandy Sprinkle, Ivan Sundal, Vanna Tessier, Andrew Thompson, James Thurgood, Thomas Trofimuk, TDL Turner, Gina Varty, Jocelyne Verret, Susan Walsh, Lyle Weis, Janeen Werner-King, Audrey Whitson, Jacqueline Williams, Barb Williamson, Ken Wilson, Erin Wingert, Karla Woloshyn, Mary Woodbury, Nicole York.

We are missing phone numbers for: *Hazel Birt*, *Lauria Slipchuk*, *Ken Saik*, and *Moris Salegio*. How about giving Ivan a call, or dropping him a line, so we can find you?

## candace still needs help...

Volunteers aren't exactly crawling out of the woodwork, here, guys. How about it?

I need some help with society correspondence - for the network project, mostly. I can manage most of it, but sometimes I get snowed under. Give me a call if you have a little spare time...or I'll have to start phoning people and laying on the guilt! ♦

## making connections

by Kerry Schooley

Poetry and Literature in the Artistic Navel of the Universe (Hamilton).

Interest in local writers is growing significantly in Hamilton. As a result, what follows will likely be out of date by the time it is read. Something new seems to develop every week. For the past couple of years literary activities have centred around six main groups. The Tower Poetry Society, possibly the oldest continuously operating poetry group in North America, meets monthly in Dundas, a suburb to the west of the city (housing many faculty from McMaster University which originated the group). The local chapter of Canadian Authors Association meets monthly at the Hamilton Art Gallery. Frequent guests are established writers sharing insight into technique and publishing. The Canadian Poetry Association has a local chapter and James Deahl, national president is a Hamilton resident. The Hamilton Poetry Centre is a cooperative effort by the Hamilton Public Library and the English Department at McMaster University. They run workshops and a diverse and interesting series of readings by local and visiting writers. The new writing workshop meets bi-weekly at Hamilton Artists Inc. Their emphasis is on developing works-in-progress for publication. "Your Baggage is in Buffalo", their first anthology, was published last September. Members are busy exploring different forms of publishing and distribution. First Friday Readings developed from these activities. This series is held the first Friday of each month (excepting holiday weekends) at Moment's Cafe in Hess Village. There are usually six readers, two local, two visiting and one or two "name" authors serving to attract a crowd. Moment's is always full for this event. Mohawk College plays a large part in local literary activity as well, primarily through "Kairos", an annual literary journal. Writers for the journal are major participants in First Friday Readings.

These six groups have nominated individuals who serve on a selection committee for poetry and short fiction published in the Spectator, Hamilton's daily newspaper. The series began publishing in June. Poetry is run weekly in a youth oriented special section distributed in the newspaper on Thursdays. Fiction is currently running about every three weeks in the

Weekend section.

Members of these groups also figure prominently in the Hamilton and Regional Arts Council Literary Committee, which is reorganizing this year. Current activities include annual contests for poetry, fiction, nonfiction and book awards, and Lit Chat, a monthly salon for the discussion of literary topics. Efforts are being made to raise the profile of these activities and to recruit individuals interested in organizing more events. Combined book launches are being considered. There seems to be at least a dozen new books by local authors each year. Combined launches would be larger and draw more attention than individual events.

Committee members are interested in the Edmonton Stroll as a model for a similar event here at Christmas. This might be a great finale for a series of events in a prime book selling season.

James Deahl is currently working on an anthology of local writers for the city's sesquicentennial in 1996. The "Sesqui" activities are closely tied to Hamilton's first First Night on New Years 1996. Martin Kendricks has also organized a series of readings tied to the earth and environmental themes. The readings include scheduled performers and an open mike culminating in the publication of an anthology in sesquicentennial year.

Other activities? At least three theatre companies provide opportunities for local playwrights to workshop and test with readings to live audiences. Some of the best go on to production with Alchemist Theatre and Theatre Aquarius. Local bookseller Bryan Prince regularly sells out a local theatre with readings by the big names in Can Lit.

"Black Cat 16" is an anti-literary literary zine published in Hamilton. Creative Arts Inc. include poetry readings in the annual Festival of Friends and run an annual TOP FORTY contest with the best (you guessed it) forty published. There's the Womyn's Writing Group, and also the annual anthology of student writing from the Board of Education. "Distant Suns" is Hamilton's new Sci-Fi/Fantasy periodical with the first issue launched in June. "Into the Midnight Sun" will be an annual literary Science Fiction anthology seeking submissions from Canadian authors. In Harmony productions produces calendars with literary and poetry themes. The Barton Street Project (effort to spearhead



the revitalization of an inner-city district through the arts) is underway with a literary component. And there are at least two other groups occasionally doing readings around town that I have not tracked down yet, which I is my job as publisher of LIT, a bimonthly calendar of literary events in the city. Lit is growing in size and distribution with plans to include local poetry and short fiction with the lists of events.

One sad note is the recent loss of Herb Barrett, a valued local contributor and publisher in the Hamilton scene. Herb has been an inspiration and will be missed.

It's always hard for the little city in the shadow of the big media centre, but Hamilton has long had an active arts community. For some residents, the only poetry they knew began with "Oskee Wee Wee". They've been afraid that the city's identity would decline with CFL football. I don't think they need to worry❖.

## so many jobs...

I wonder whether there's a JURY COORDINATOR out there anywhere? The jury coordinator:

- contacts and invites the 12-day to participate in the selection process for the 12-Days.
- arranges to have blind copies of the poems made and distributes them to the jury members, along with instructions.
- arranges to pick up/collect the poems and the votes from the jurors.
- writes thank-you letters to each jurist on behalf of the society.

If you would like to be Jury Coordinator, or if you would like more information about the job, call Paul Pearson or Candace Bamber.❖

## speaking of the jury...

The jury is chosen by the board of directors by secret ballot from a list of possible candidates. The list includes several names in each of a dozen or so categories, including: media, business, bookstores, literary arts, sport, labour, politics, music, theatre, education/academe etc. We need help generating the list of names. If you have any suggestions for jury members, give me (Candace) a call, and we'll put those names on the list.

## scenes and 'zines

### Dress Code [Clothing]:

the Inside Story

*The Fiddlehead's*

### 1995 Writing Contest

Poems and short stories in which an item of clothing, or clothes generally play an important part.

\$300 for best poem (+ publication)

\$300 for best short story (+ publication)

**Submissions:** 10 pages maximum. Please type name and address on a separate sheet.

**Deadline:** December 15, 1995

**Judgment:** Blind, by writers with impeccable sartorial style (including underwear and toques)

**Entry Fee:** \$18, includes a year's subscription to *The Fiddlehead*.

Send entry, fee and SASE to:

Dress Code

The Fiddlehead

UNB PO Box 4400

Fredericton, NB E3B 5A3

### Vanishing Breeds

*The Amethyst Review's*

### 4th Annual Writing contest

Poems and Short Stories about Vanishing Breeds: rain forest species, east coast fishermen, honest politicians, workers being replaced by technology, whales, blues musicians, etc. Interpret the theme as you wish.

**Entries** must be original, unpublished work not currently being considered elsewhere. Type on 8 1/2 by 11 inch paper. The writer's name must not appear on the manuscript. Use a pseudonym on a cover letter along with the author's real name. The pseudonym should appear on each page of the manuscript.

**Categories:** Fiction (to 5000 words) Poetry (to 200 lines per poem)

**Entry Fee:** \$12 Canadian (\$14 US, \$24 International) includes a one-year subscription. Cheques or money order should be made payable to: THE AMETHYST REVIEW or Marcasite Press. An entry is one short story or up to five poems per fee.

Entries should be post-marked no later than January 31. Only manuscripts with SASE will be returned.

Winners will be announced May 1996.

**Winning entries** and runners up will be published in *The Amethyst Review* in May, 1996. \$50 first prize for each category. Honourable mention for the first two runners up. Entries will be judged by THE

AMETHYST REVIEW editorial board.

Send entries to:

THE AMETHYST REVIEW

23 Riverside Ave.

Truro NS B2N 4G2

*The Amethyst Review* publishes semi-annually. Submissions are accepted all year. Deadlines are January 31 for the May '96 issue, and August 31 for the November '96 issue. *The Amethyst Review* is a bound publication containing quality contemporary poetry, prose and black ink art. Subscriptions are \$12 per year (\$14 US and \$24 International).

### Global Graphics

Global Graphics has five periodicals that need you. Yes you. If it's poetry, prose, b&w artwork, satire, comic strips, or general humour, we can find a place for your work.

**Poop God** - irreverent, satirical shit about politics, society, life in general

**Utterants...** - a literary/arts quarterly that has only one criteria - excellence

**Kaleidoscope Chameleon** - surrealist, dadaist, beat, minimalist, post-modernist.

**FloodZone** - Cartoons from outside the mainstream (but not in Hustler Humour)

**ingest** - comedy that is hard to swallow, but tasty. Relevant to today's world - except OJ.

We prefer copies sent by mail, but will accept ones email. Paid in copies, all rights kept by author except for one-time serial rights. Submit to:

Global Graphics

P.O. Box 822 Mountain View,

CA 94042-0822

JinjaTOMB@aol.com

### AutumnTide Press

AutumnTide Press is now accepting poetry submissions for an upcoming chapbook series. Manuscripts should be accompanied by a cover letter detailing publishing history and biographical information and a SASE for reply. A minimum length requirement of 20 pages must be met.

Send submissions to:

AutumnTide Press

6519 Fielding Avenue

Montreal, PQ H4V 1M9

CANADA

All enquiries are welcome. For further information on AutumnTide Press please check out our Web page at <http://cencongopher.concordia.ca/autumntide/>



### Jottings

We invite all writers to submit to our new magazine, *Jottings*. We would like to focus on poetry and short fiction, but please feel free to make any suggestions about othertypes of submissions. Providing all goes well, our premiere issue should be ready for circulation this August. Please send all submissions and suggestions to us by email at skotadia@hooked.net or by regular mail at

Jottings  
1557 Dorsey Lane San Jose,  
CA 95120.

### Poetechniciens

Poetechniciens is a paper-based magazine for new (ie largely unpublished) writers and new approaches to writing.

Poetechniciens is constantly looking for work to print. We are looking in the main for creative writing but are also interested in articles on subjects which you think would be of interest to the Poetechniciens readership.

Submit to:

Poetechniciens  
4-5, Century Terrace,  
Catchgate,  
Stanley,  
County Durham,  
DH9 8DZ England.

Fidonet: 2:256/501

Internet: matt@stbedes.demon.co.uk

La Presse Poetechniciens (LPP) is a totally non-profit making affair, consisting of writers whose aim is to publish the work of talented new writers and writers of alternative styles of writing.

### Wicked!!!

*Wicked* is a brand-new poetry publication that will be distributed on a monthly basis for free at countless coffee-houses and bookstores in the Los Angeles area. And for those of you who aren't afraid to stand naked in front of the world, *Wicked* is currently preparing to launch a world-wide-web site on the internet. So get ready to have your poems go online when we're up and running.

We like writing that isn't afraid to take chances, but not for the sake of being different. We want stuff that kicks and

screams, and then turns around and laughs at itself. But we're very open to just about anything—as long as it is clear, unique, strong, and poignant. We don't like "rented poetry" (i.e., a bunch of cool words slapped together) or clichés ("burning soul", "savage night", "dark heart").

Submit no more than 5 POEMS, no longer than 1 page in length each, single-spaced, typed, with name & address somewhere on each sheet.

If submitting via mail, send a SASE (self-addressed-stamped-envelope) with your poems Submit poems to:

Wicked  
849 S. HOLT #3  
LOS ANGELES,  
CA 90035

Or send them e-mail to:  
SKYPEN@aol.com

(please provide ground post address too)

### Original Creations

A small magazine of poetry, short stories, essays, photography and artwork is now accepting submissions. We need submissions of all types, and any styles. Please contain your work to a G to PG format, with no gratuitous cursing without meaning to the text. Writing and artistic tips will also be printed. Photos or artwork should be good originals or copies that may be easily scanned. Files of artwork may be sent in on 3.5 disks in any file format. If you are mailing disks, please use a disk mailer or mark your envelope "fragile", as disks can be damaged in the mail. All color artwork will be printed in gray-scale. Any work published will remain the property of its creator. Work may be submitted via e-mail or sent by conventional mail. When sending submissions via e-mail please include your conventional mailing address. When sending submissions via conventional mail please include a self addressed stamped envelope for return. Payment at this time is only one copy of the issue in which work is printed. There will be upcoming contests and subscription information available... send SASE for details. The magazine will be professionally desk-top published in an 11x17 format, have an ISSN number, and be registered with the U. S. Copyright Office. The

deadline for submissions is the 20th of the month prior to publication. This issue will be 16-20 pages, or more.

Submit to:

Original Creations  
P.O. Box 1178  
Mableton,  
Georgia 30059  
j-conley@ix.netcom.com

First issue is available for \$2.50.

### Madame Bull's Tavern

*Madame Bull's Tavern* is a literary magazine and review published four times a year and distributed across Canada, US and worldwide. New and experienced writers are encouraged to submit:

Fiction — up to 5000 words  
Poems — up to 8 pages  
Creative Non-Fiction — up to 5000 words  
Cartoons — single panel  
Artwork — black and white  
Serials — up to 15 000 words

Standard and experimental forms in all genres are welcome.

We are looking for work that explores public or "outer" life in a way that exposes and possibly subverts stereotypes, propaganda and the status quo. Some subjects of interest include the media, the arts, politics, economics, popular culture, culture and cultural institutions, social movements, advertising, etc. Satire and humour encouraged. We are also looking for good spy stories.

We are NOT looking for introspection!

Please send typed submissions, a short bio and SASE to:

Madame Bull's Tavern  
PO BOX 60369  
U of A Postal Outlet  
Edmonton, AB  
CANADA  
T6G 2S9

or submit by email to:

catsi@ccinet.ab.ca  
(type your last name in the subject line)  
do NOT uuencode submissions

Subscriptions cost \$24 for one year, plus applicable taxes and (outside of Canada) postage. Direct inquiries to either of the above addresses. ♦



## who's **who** anyway (part 2)

### the bard board

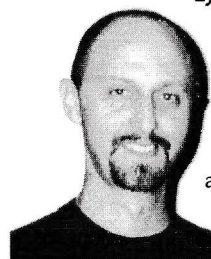
Most corporations publish pictures and info about their boards in their annual reports. I suspect if Ruth knew that was what I had in mind, she wouldn't have let me take her picture!

#### **Ruth Anderson Donovan**

has worked for the SPS since its start, and has hosted readings in many venues in Edmonton. She has published prose and poetry in Saskatchewan and Alberta, and has worked on several publications in editorial and administrative roles, as well as helping student writers and artist publish their work.



**Lyle Weis** is new to the board this year, so I haven't yet managed to figure out what his big peeve is. Lyle has read several times during the Stroll events. He is an ex-teacher, ex-administrator, ex-resident of the USA, is presently a freelance



poet and novelist and claims to have always been "anxious" (?).

I had to get William to kneel when I took his picture, or all you would have been able to see is his neck. This is William's first term on the board, but he is a founding member of the fundraising committee, and spear-headed the calendar project last year. **William Nichols** is a public policy consultant. He has

been writing poetry since public school, but only recently let anybody see it.

#### **Candace Bamber**

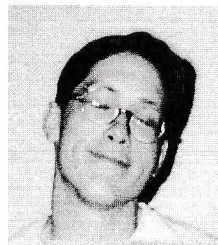
This is me (Candace Bamber). Now no-one can say they didn't introduce him or herself because they didn't know my face. This is my second term as society figure-head and newsletter editor. In addition to Strolling stuff, I run a technical training and communications shop.



This is **Anna Mioduchowska's** second term as Stroll Recording Secretary, and she was the 12-Days coordinator year before last as

well. Anna is at the stage in life where pansies and petunias hold more meaning than the world news in the daily papers.

I was planning to only publish the



sleeping picture of **Paul Pearson**, but I relented at the last moment. Talk about giving the term "mugshot" a new meaning! In Paul's first year as a Stroll member, he co-ordinated the 12 Days of Poetry. As this year's Stroll co-ordinator, he's the man to phone if you have any problems, questions or suggestions.



I'm more excited than you can possibly imagine to announce that Andrew finally has a phone. His number is now in the page 2 sidebar with everybody else's. **Andrew Thompson** is a founding member

of the Stroll and has been a Director since 1993. Andrew is a playwright, editor and publisher, and organizer of literary reading series at a variety of venues since 1986.

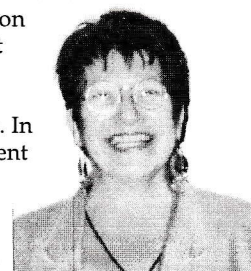


You'll notice there is no picture of **Jacques Benoit** - this is because he missed the meeting. Since he missed the meeting, he also did not provide anything for me to say about him. I'm tempted to make up something embarrassing... This is Jocko's second term on the board, and he ran this winter's successful Poetry Night in Canada Reading Series at Café Soleil.

**Ivan Sunda** handed me a piece of paper that says he's been a Stroll "organizer" since the first festival in '91. This is something of an understatement. Ivan is past-prez, and has been Stroll Co-ordinator for at least

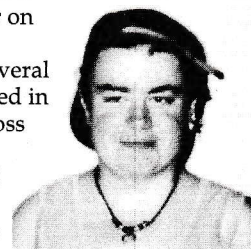
"currently" Membership Secretary, he says that cherries are his favourite fruit this year (get it!?).

**Jocelyne Verret** is a former university lecturer, teacher and television and radio journalist who writes and performs in both French and English. In addition to two recent books of poetry, Jocelyne has published 4 children's plays and seen two of her plays for adults produced as well. This is Jocelyne's first term on the board, where she is looking after our arrangements for performing at the World Figure Skating Championships.

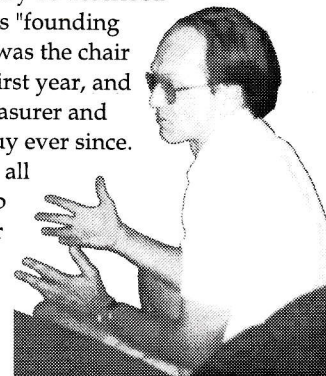


**Annette Cannell** is in her second term on the Stroll board. Last year, Annette supervised distribution of our Anthology. A welder in a pressure shop by day, she spends evenings as an editor of Madame Bull's Tavern, and writing to encourage self-growth and appreciation of the people and things around her.

**Tracy Murray's** first "real poem" was about the Gretzky/Jones affair, and she's still trying to edit it. This is Tracy's second year on the board, and she hopes to stay for several more. Tracy has lived in various centres across Canada, but has been pleased to call Edmonton home for the last 18 years.



Here is a picture of Doug gesturing as he talks to Paul about the stroll. Doug made sure to give me something to write about him - he doesn't trust me since I introduced him at a Poetry LIVE! reading at Latte Caffé by howling like a wolf - not that I intend to use the stuff he gave me... **Doug Elves** can easily be described as the Stroll's "founding father" - he was the chair during the first year, and has been treasurer and chief idea guy ever since. Doug wants all poets to help promote our art form.





# poetry news

from all over

Toronto Star 01/26/95

## Canadian Poetry Sales UP

Poetry, the most delicate flower in the literary hothouse, is flourishing in Canada - sort of. A new study commissioned by the League of Canadian Poets has found that the poetry-reading public is larger in Canada, relative to population, than in either Britain or the United States. In Canada, the average sale of a book of poems in 1991 (the last year for which sales figures are available) was 514 copies, and sales appear to be climbing. In the U.S., with an English-speaking population 10 times the size of Canada's, a book of poetry sells only an average 1,200 copies, little more than 1 1/2 times the Canadian figure. In Britain, with a population triple ours, average sales are also 1,200 for a book of poetry. The appetite for poetry seems to be greatest in the three Prairie provinces, and weakest in the Atlantic provinces and Quebec. But if you are a poet, don't quit your day job. The average royalty earned by a poet in the two years following publication of his or her book is only about \$600. The three-part study was written for the league by David Hunt, a consultant who has worked for several small presses. Hunt used mainly the figures collected by the Canada Council, which funds 85 per cent of all poetry sold in Canada - 126 titles in 1993 - through its block grants to publishers. Publishers who receive grants are required to let the Canada Council know how many copies of each title were printed and sold over a two-year period. "The league was very concerned about a drop in poetry buying in 1988-'89," Hunt says, explaining the original impetus for the study. Average sales per title slipped from 492 copies in 1987 to 400 in 1989. "But it went back up and is now higher than ever before," Hunt's study comes to no conclusion about the 27 per cent decline. His suggestions for raising the profile of poets and poetry include:

- \* Lobbying to have streets, parks and squares named after Canadian poets.
- \* Working with MuchMusic to get poetry segments on television aimed at young people.
- \* Appointing a Canadian poet laureate who would compose poems to mark important public occasions, as in Britain.
- \* Launching a project to sell poetry by mail order.
- \* Organizing a poetry contest for secondary school students.
- \* Establishing a project to display poems on public transit vehicles.

The latter has been such a hit in New York City that it has spawned two best-selling anthologies, titled *Poetry On The Underground*. Featuring poems in ad spaces on buses and subways is also being tried in London, San Francisco and Montreal.

The Canada Council now gives \$47,000 a year to fund 150 poetry readings. Hunt also suggests doubling the number of readings through corporate sponsorships. Almost all poetry books are produced by small, struggling

presses. Of large, established presses, only McClelland & Stewart and Oxford University Press still publish poetry. Poetry books are expensive to produce because print runs are small, normally between 500 and 1,000 copies.

## from T.O.'s live poets society quietly flourishes amid blur and din of video age

By Philip Marchand, Toronto Star.

### on audience

In a room painted a bilious shade of yellow-green at the back of the Free Times Cafe, the audience applauds at the end of the poem, which is called "Ovoviviparous." Ilene Cummings, 50, sits by the wall - the room is crammed - with her daughter Ann. "It's different," Cummings says. "It's interesting." Both Ilene and Ann, it turns out, also write poetry. It is a dead certainty that in this audience of about 40 or 50 people, everybody either writes poetry or is a close friend of one who does. Al Moritz, a well-known Toronto poet, looks out over the room and spots 20 people he knows. In this respect, poetry readings haven't changed over the years.

Eddie Yanovsky, who has organized a reading series for the University of Toronto bookstore for the past dozen years, comments, "Poetry in some ways is not as difficult to promote as you might think, but the audiences tend to be very specialized. Members of the audiences are either writing poetry themselves, or they may be in English programs and interested in contemporary poetry. I can't say that we get a lot of people who are just curious about poetry coming out to the readings."

Of course, every few years newspaper and magazine articles herald the rebirth of poetry readings. And today's poets are not all united in their belief that a boom in the spoken word is at hand. "It's worse in a lot of ways than it ever has been," poet and editor Kevin Connolly remarks. "I remember (the American poet) James Tate saying that back in the '60s he could basically make a living on the college reading circuit." Still, veteran poet and reader Peter McPhee, who directed Monday's "Scream In High Park," which featured outdoor readings at night by numerous poets, says, "Lately audiences have been getting bigger and bigger. People are finding the readings to be a viable form of entertainment. Once they go, they really seem to enjoy themselves." Yanovsky concurs: "I've noticed last year that the audience is definitely coming out in greater numbers for local writers."

### on MuchMusic:

"The writing might be solid and creative and heartfelt, but if the poets don't have that kind of mass appeal or they're not young enough or they don't look right, the [TV] audience will pass them over in favor of people who jump up and down and wave their arms, or hurl obscenities, or are just generally being ridiculous," he comments. He is particularly annoyed that Battson [of MuchMusic] is focusing on young poets for her videos. "Television institutionalizes a kind of ageism, anyway," he comments. "You're just not going to get a really

good poet who's balding and 53 years old. It's just not going to wash to the 15-year-olds who listen to Metallica." Battson, with cheerful candor, pleads guilty to the charge of ageism. "We do have Robert Priest, who's old, but he's cool," she says. (Priest is 43, but has a great head of hair.) "We could have Leonard Cohen - he's cool. But we couldn't have David Donnell." (The highly regarded Toronto poet Donnell is 55 and balding.) Battson defends this by saying simply, "The poets have got to be people that the kids can identify with." MuchMusic is, after all, not the Canada Council. "There are two sides to it," Battson says. "One is the exploitive side, which we don't want to talk about, but there is another side, which is activating these kids and getting them interested in literature through performance." Well, why not take the optimistic point of view? Airing Reg E. Gaines on MuchMusic might not prompt your average 18-year-old to read Wordsworth, or even Derek Walcott, but then again, it might be a start. And a start has to be made somewhere, even at the risk of emphasizing the crowd-pleasing stuff. "If we can build audiences, the idea is that the work will take care of itself," McPhee comments. "And the art will shine and the faddish stuff will fade away."

## NAC launches Poems on the MRT Project

Phan Ming Yen - The Straits Times, Singapore

Singapore poetry will now get more mileage than ever before. Poems On The MRT, a project launched yesterday by the National Arts Council, involves a set of six Singapore poems in the four official languages, displayed on advertising panels in MRT trains.

The project, which aims to promote greater appreciation of Singapore poetry will see poems in 63 of the 66 MRT trains running daily. There will be a poem in each of the six carriages, with English translations for the Malay, Tamil and two Chinese poems.

"Some find poetry and literature intimidating, but we hope we will break down those barriers, and poetry will become part of the daily consciousness of Singaporeans as they travel to work."

There are about 70,000 daily MRT commuters.

## poetry to go the Globe and Mail

Some of the world's biggest corporations are turning to verse in the quest for success in the 21 century, reports the *Sunday Times* of London. David Whyte, a British poet, has been hired by such companies as Boeing, AT&T and Arthur Andersen. Three days a month for a year, for instance, he reads poems to top Boeing executives. "Asked to name the manager most affected by his verse, the poet chose Jeff McCollum, a valued executive at AT&T. He grew so excited by Whyte's message he realized his existence at AT&T was meaningless, so he left."