



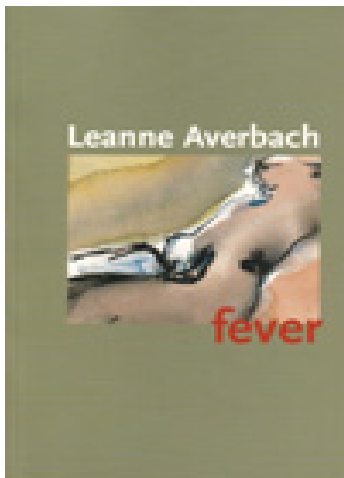
## Gerald Lampert Memorial Awards Shortlist 2006

The Gerald Lampert Memorial Award is given in the memory of Gerald Lampert, an arts administrator who organized authors' tours and took a particular interest in the work of new writers. The award recognizes the best first book of poetry published by a Canadian in the preceding year. The award carries a \$1,000 prize and is sponsored by the League of Canadian Poets. The winner will be announced at the League's 40<sup>th</sup> Annual General Meeting in Ottawa on June 10<sup>th</sup>, 2006.

### Shortlisted Books & Authors:

#### ***Fever***

By Leanne Averbach  
Mansfield Press



#### **About the author:**



**Leanne Averbach**

Leanne Averbach is a text and performance poet, who has performed her work with jazz musicians in Italy, Canada and New York City and has just released a CD, also entitled "fever" (Ekstasis Editions) as well as "Carwash", the first of several video-poems. Her work has been published in numerous many literary magazines, as well as the anthologies, including a in translation in and Italian publication.

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#### **Judges' Comments:**

Leanne Averbach's *Fever* is a keenly descriptive and highly evocative docudrama of a book that poetically charts the feverish episodes and experiences of a life through a myriad of lenses. At times hotly sentimental and concerned with the nature of love, this poetry with "Fire in [its] mouth" is at others as frigidly cruel and forthright as "night streets so ice-bitten even the taxis are shy." And this panic of a juxtaposition, this tension that threatens to pull the pages almost straight from our hands and hurl the book up in the air or down to the floor, is what imbues *Fever* with its terrible, cleaving beauty. Averbach's first collection is a tumult, and we, as readers, are left "half / And half and half, forked / And frantic with doubt."

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***Past Imperfect***  
By Suzanne Buffam  
House of Anansi Press



**About the author:**



**Suzanne Buffam**

Suzanne Buffam's poetry has appeared in various journals in the United States and Canada and in the anthologies *Language Matters* (Oxford University Press), *Breathing Fire: Canada's New Poets* (Harbour Press), and *Breaking the Surface* (Sono Nis Press). A graduate of the Iowa Writers' Workshop and the Master's program in English at Concordia University, she is currently Visiting Poet at Columbia College, Chicago.

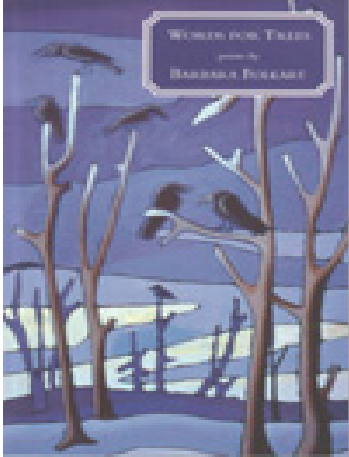
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**Judges' Comments:**

*Past Imperfect* by Suzanne Buffam is an examination of her body's place between here and elsewhere, and the gravitational tug of the two, emotionally and physically. The view on here and elsewhere can be close and palpable as "the honeybees', large and dark as human eyes," or permeable and impenetrable, at the same time: "Not a hole in the sky/ for my eye/ to climb up through/ this morning. No window/ of you. Not an inkling of elsewhere." These poems follow you, like the perception in those flying, honey seeking eyes. It's what makes the book Rilkean, Wallace Stevensish, and haunting.

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***Words For Trees***  
By Barbara Folkart  
Beach Holme Publishing



**About the author:**



**Barbara Folkart**

Barbara Folkart has lived in Germany, France, England, and Italy, worked at the Harvard and Paris Observatories, and received a Ph.D. in medieval French literature. Her poetry has appeared in numerous literary journals, including *Arc*, *The Antigoniish Review*, *Descant*, *The Malahat Review*, *Event*, and *Thumbscrew*. Currently she lives in Canada's capital where she teaches translation studies at the University of Ottawa.

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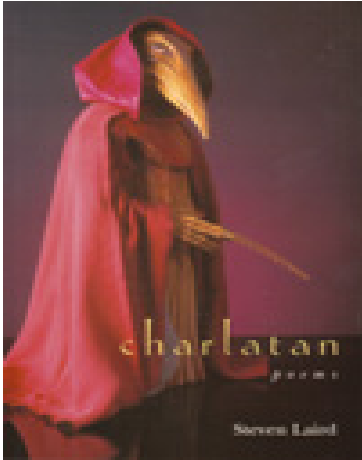
**Judges' Comments:**

Barbara Folkart's *Words for Trees* (Porcepic Books) draws themes from paintings, gardens, music – and poetry. As if her very poetics followed Baudelaire's dictum, "*luxe, calme et volupté*," whether lyrical or bluntly Anglo-Saxon, Folkart's language is "all abundance" nudged to seamless effect into stanzas that echo with subtle assonance. The title poem's persona exhorts herself to "[c]elebrate it all, textures, colours, profiles, / the rough acorny smells. Collapse/ it leaf by leaf into abstractions thin enough/ to lodge in my left frontal lobe." Dipping into such a store of emotional control and language-related movement, Folkart has given us a collection "in full *gloria*."

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## ***Charlatan***

By Steven Laird  
Ronsdale Press



## **About the author:**



### **Steven Laird**

Steven Laird's poetry, interviews and essays have appeared in many Canadian journals. A Toronto native, he is also a former resident of both Fredericton (in 1984 he was awarded the New Brunswick Writers Federation's poetry prize) and St. John's (where he served on the board of the Writers Alliance of Newfoundland and Labrador). Steven is currently an editor for *LICHEN Arts & Letters Preview*, and is at work on an anthology of very short Canadian poems.

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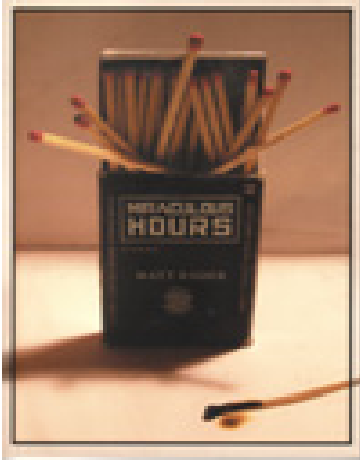
### **Judges' Comments:**

Geoffrey Hill represents something High Anglican and symbolic, even scary at one centre of British poetry; Steven Laird's CHARLATAN signifies something trans-traditional-continental and highly Canadian with its poetic impulse, which ranges from the deep inland meditation on country's features and creatures to the lyrical ballad, whose rhythm comes from the seas. It's Blakean in its wide-eyed innocence in the face of creation, and aghast at the powers of sensual enslavement in the earth—"in the immense blonde calm of the afternoon/ the serpent coiled in her throat." Romantic, full of charms and roving wonder, the CHARLATAN possesses the formal variety, and supple subtle language to carry his diversities off.

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## ***Miraculous Hours***

By Matt Rader  
Nightwood Editions



## **About the Author:**



**Matt Rader**

Matt Rader grew up in the Comox Valley on Vancouver Island. He is the editor of Mosquito Press and the co-founder of Crash: Vancouver's Indie Writers Fest. He studied writing at the University of Victoria and the 2003 Banff Writing Studio. His poems and chapbooks have received praise in many publications. In 2004, he was selected for *Breathing Fire 2: Canada's New Poets*, edited by Lorna Crozier and Patrick Lane.

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## **Judges' Comments:**

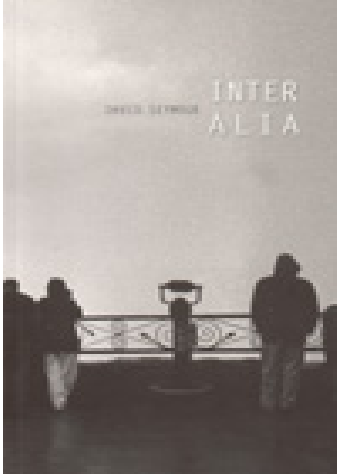
"Ladies and gentlemen, prepare to be shocked / and amazed" begins a poem in Matt Rader's *Miraculous Hours*, a keenly developed collection that is at once as grounded and finely crafted as a "sturdy piece of oaken furniture, / fashioned with the love and grace of a master / carpenter" and yet also "expertly wired with the very latest." Rader's lines grate with the coarse "grungy residue" of lived experience - one of "bits of bone and tooth, / the smell of salmon somehow" - but then tremble, too, with the "electricity" that "eels your body, burns out the filament of your heart / recharges, recharges, restarts it." As a result of this movement, this range, from the opening lines of this fine first collection, we are "plunged feet-first into the anxious river" of Rader's words; swept up in their swirling current.

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## ***Inter Alia***

By David Seymour  
Brick Books



## **About the author:**



**David Seymour**

In the past twelve years David Seymou has lived in Hamilton, Ontario, Leith, Scotland, Fredericton, New Brunswick, Toronto, Ontario, and Rosarito Beach, Mexico. During that time he has worked as a security guard, built in-ground pools, travelled through Europe, dish-pigged, acquired two academic degrees, lectured and led tutorials for English survey courses, taught a creative writing workshop, and worked a host of varied and eclectic jobs. He currently lives in Toronto.

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### **Judges' Comments:**

In *Inter Alia*, David Seymour uses a range of approaches to shape his vision, from the madcap "Kyōka" about the man who "shined his car all day" to the prose poem sequence about Huddie Ledbetter's eventful life. "A Word on Silence" is a collage of incisive, interweaving observations; while the "Fugue for the Gulf of Mexico," a three-part libretto, waits only for its live-voice readers. Seymour travels between experience and metaphor with full honours to the objective correlative – as he notes, "What is left is the beautiful,/ bewildered sadness of human things/ sensed briefly/ on the edge of the visible[.]"

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**2006 Jury: matt robinson, Maxianne Berger, George McWhirter**

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